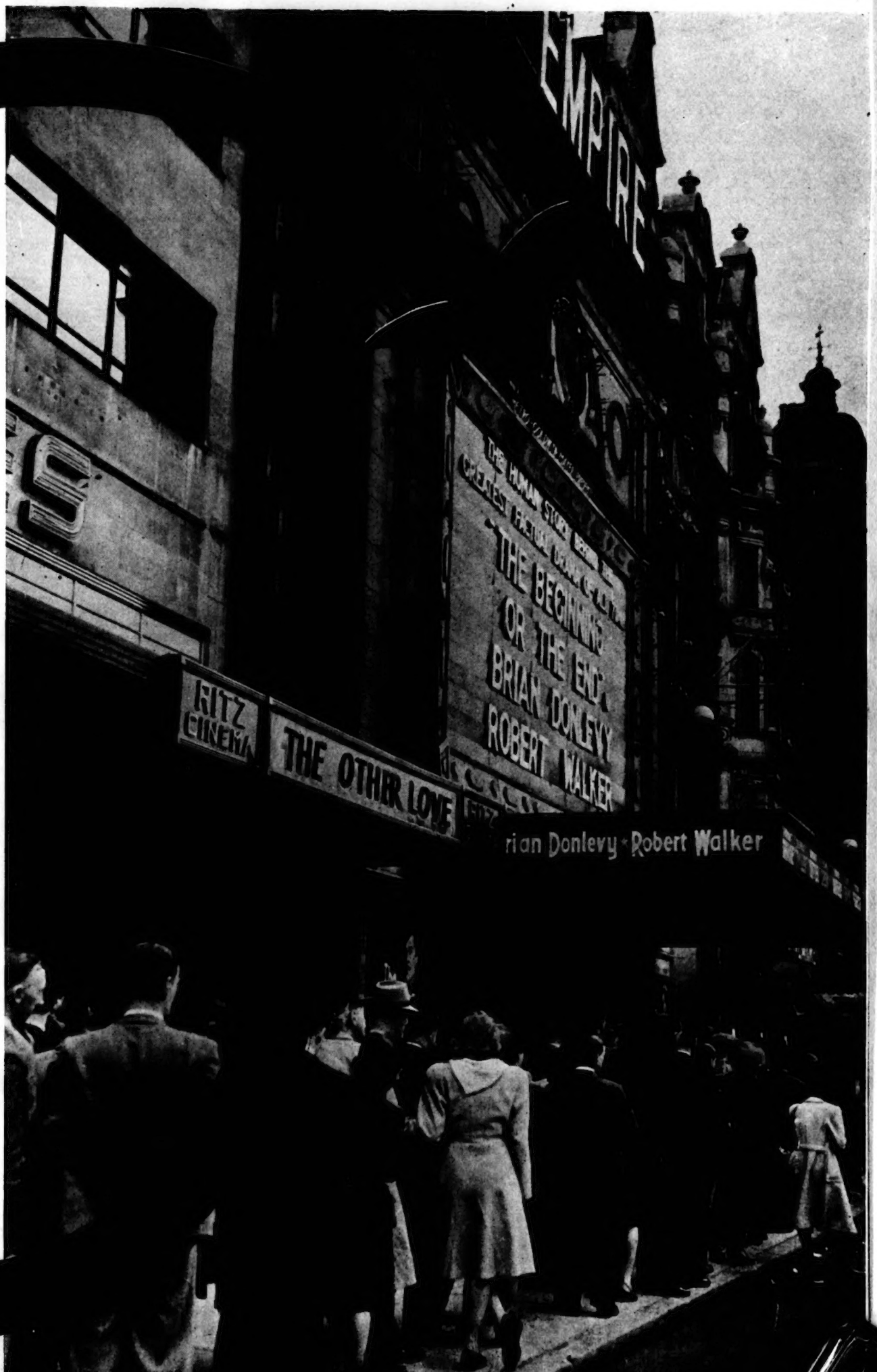
Kine WEEKLY

Rank and Korda Reply To C.E.A.

—*See Page 3*

the queues are just as big for the beginning or the end of this run!

and that's the other love of London's crowds!



Sweet Warner Music

A GAL IN CALICO
OH, BUT I DO
A RAINY NIGHT IN RIO
THROUGH A THOUSAND DREAMS
A SOLID CITIZEN OF THE SOLID SOUTH
I HAPPENED TO WALK DOWN FIRST STREET

New lyrics to ARTHUR SCHWARTZ & LEO ROBIN
All these new song sensations in one picture!

THE SWEETEST MUSIC ON THE AIR AND THE

SWEETEST MUSICAL

BUSINESS ANY-

WHERE IS NOW

COMING FROM

THE TIME, THE PLACE

AND THE GIRL"

IN TECHNICOLOR

4 Solid Weeks at Warner

STARRING DENNIS MORGAN · JACK CARSON · JANIS PAIGE · MARTHA VICKERS and CARMEN CAVALLARO and ORCHEST

with S. Z. SAKALL · ALAN HALE · ANGELA GREENE · DONALD WOODS

Directed by DAVID BUTLER · Produced by ALEX GOTTL

KINEMATOGRAPH WEEKLY, 8/5/1947

The Greatest Racing Drama Of Them All
"THE HOMESTRETCH"
(In Technicolor)
20TH CENTURY-FOX

Kinematograph WEEKLY
LARGEST NET SALE: OVER 5,000 COPIES WEEKLY
No. 2,088. Thursday, May 8, 1947. Vol. 363.

BRITISH INDUSTRIES FAIR OPENS
See BRITISH MOVIETONE NEWS

Rank Replies to Attack On Korda

Not Advocating Anything Different from B.F.P.A.

THE solidarity of the British Film Producers' Association on the subject of its quota proposals is emphasised in statements issued on Tuesday by J. Arthur Rank and Sir Alexander Korda.

Replying to criticisms voiced at the last General Council meeting of the C.E.A., Rank denies that Korda was advocating extreme proposals beyond anything which the B.F.P.A. had recommended to the Board of Trade. Korda, while pointing out that "all of us think alike," refers to an "ill-tempered and unreasonable attack on me."

Before leaving London, J. Arthur Rank, president of the British Film Producers' Association, made arrangements for the following statement to be issued:—

"Various statements have appeared in the Trade Press recently, and similar statements were made at a meeting of the Cinematograph Exhibitors' Association, about the alleged attitude of Sir Alexander Korda on the subject of the new quota legislation.

"From some of these statements it might appear that Sir Alexander was advocating extreme proposals beyond anything which the British Film Producers' Association had recommended to the Board of Trade.

"The position, however, is entirely different. Sir Alexander

Continued on page 11

£17,000,000 FOR U.S. FILM HIRE

In the House of Commons on Tuesday, Hugh Dalton, Chancellor of the Exchequer, said he estimated that the sum received annually by the U.S. film Industry from exhibition in Great Britain was about £17,000,000. Asked to what extent this was set off by receipts of the British film Industry from exhibition in the U.S.A., he said he was afraid he could add nothing to previous replies which he had already given.

Johnston's View

In an address to Congress last week, Eric Johnston, President of the Motion Picture Association of America, declared that an expanding reciprocal trade programme is essential to securing foreign markets for American films.

EAGLE-LION'S 40 FILM DEAL WITH CZECHS

B. of T. Tells Producers of Studio Space Offer

END OF BRITISH COMMONWEALTH FILM CORPORATION IN SIGHT

DURING the next two years, Eagle-Lion is to supply 40 British features and the "Modern Age" series for distribution by the State Film Company of Czechoslovakia. The deal was signed in London on Tuesday by F. M. F. West for Eagle-Lion, and Jindrich Elbl, chief of the department for the Import and Export of Films for the Czech Government. This agreement follows closely on a similar deal made with Film Polski, the Polish State film company.

The Czechoslovakian territory has yielded in hard cash £100,000 since the Liberation. The B.F.P.A. is considerably encouraged by this figure.

The deal brings into fine focus the future of the B.F.P.A.'s British Commonwealth Film Corporation, set up under the chairmanship of Arthur Rank during the latter war years, to distribute through one channel British pictures in ex-enemy and war-ravished countries.

London Films has already contracted out of Commonwealth and is arranging its own overseas distribution. Twelve films have been supplied by the company to the Czechs and a representative is shortly to be appointed to look after the company's interests in Prague.

Meanwhile, the whole question of the distribution of British films in Germany is under review. The Allied Control Commission has decided to hand over film distribution to civil authorities, and talks are now in their final stages to decide how best the new system can operate.

E. W. Wingrove, general secretary of the B.F.P.A., told the

Continued on page 39

Lou Morris Joins Compton Board

Louis Morris has joined the board of the John Compton Organ Co., Ltd. Other additions are Mrs. E. Broad, widow of the late John Broad, J. F. Broad, their son, and J. P. Shaw, F.L.A.A.

Stoll Reconstruction?

Our City Editor reported late Tuesday afternoon that there had been a sharp fall of 1s. 6d. in Stoll Theatres Corporation shares to 19s. 9d., on rumours of a coming reconstruction scheme.

No Nationalisation As Yet—*MORRISON*

"CERTAIN people must feel very happy that we have a very pink Labour Party which is very moderate and has not nationalised the film Industry as yet," commented Herbert Morrison, Lord President of the Council, when he spoke to Czechoslovakian Film Festival delegates during a Czech lunch in London on Tuesday.

George Tomlinson, the Minister of Education, was also present. He told the Czechs that Britain admired their economic progress and pointed out that, in relation to films, Mr. Morrison had used the word "yet."

That was very important, he remarked. No one could say what attitude the Government would adopt to British film-making in the future.

Free importation of raw film stock to ease the serious shortage is to be permitted by the Italian Government.

B. of T. to Meet Johnston On Quota

Third Session With C.E.A. Fixed

THE Board of Trade will probably have talks with Eric Johnston, head of the Motion Picture Association of America, on the subject of the new Films Act when he arrives in' Britain in a few weeks' time, according to a Board spokesman this week.

This is the latest development in the quota controversy.

Further, the Board has asked to see the C.E.A. for the third time on the subject, following last week's talks with the producers. The C.E.A. meeting is expected to be held following the next General Council meeting.

A spokesman for the producers told the KINE. following the Thursday conference that talks were going well for the B.F.P.A. and that it looked as though many of its major proposals would be incorporated in the new Films Act.

The Board's attitude this week was that there were still a number of points to be discussed with the Trade. It was not accurate to describe the Board as considering the Films Act to be "an Act set up

Continued an page 11

50 Per Cent. Cut in Bernstein Organists

It is understood that a number of organists are due to leave the Granada circuit at the end of this month.

Six names have been mentioned representing a 50 per cent. cut in the hitherto 100 per cent. backing given organists by this circuit.

C.E.A.-K.R.S. Act Together to Regulate 16-mm. Shows

K.R.S. and C.E.A. representatives on Tuesday afternoon reached an agreement on the former's plan to set up a joint licensing committee to regulate the whole 16-mm. commercial field of operation.

When this committee starts work it will, in effect, mean that no 16-mm. operator will be able to show entertainment features commercially unless he—or his company—has the full approval of both C.E.A. and K.R.S. members.

The all-day discussions agreed generally on many major points concerning 16-mm.; but in many ways the C.E.A. was unable to see eye to eye with the renters. There will be another meeting when both organisations have more fully discussed the subject.

In the evening, four barring cases were discussed.

KINEMATOGRAPH WEEKLY

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PROFESSIONAL OBLIGATION

THE speech made by Sam Buchart, general secretary of the Society of Cinema Managers, to the Newcastle Branch of the S.C.M. ranks as an important contribution to good relations between managers and exhibitors.

It was, too, a timely warning to that minority of managers and would-be managers who may have regarded the Society's charter as a passport to a comfortable billet, involving few obligations and offering plenty of leisure.

Buchart's point that there is a moral obligation upon managers to do the job thoroughly, no matter how many hours over the agreed working week were necessary, sets the standard for a trade association that seeks to be regarded as a society of professional men.

For some managers, highly efficient and conscientious simply because they are proud of their jobs, Buchart's explanation that the hours clause was inserted to provide a ground upon which systematic overworking of managers could be attacked, will be quite unnecessary.

These are the managers who have always had the professional outlook as distinct from the employees'. They have realised that no salaried executive in any other industry has as many and as varied responsibilities.

They know that the kinema manager, even the manager who works for the big circuits, is not a robot or an incarnate rubber-stamp—unless he wants to be.

It was for all these managers, the men who have made the S.C.M. possible, that Buchart was speaking when he defined the aims and ideals—there's no need to be shy of the latter word.

Only the few, the very few, need the cautionary implications in Buchart's remarks.

For the rest, their faith has been proudly proclaimed: and they will stand by all that professional status implies.

ANSWERING a question in the House of Commons on Monday, Sir Stafford Cripps indicated that he expected to receive the Films Council proposals for the new Films Act within a few days, and that it was his intention to publish them.

The exhibitors' case, I understand, is based upon the report submitted to the last C.E.A. General Council. There are, however, one or two minority reports which have been put in by individual members to emphasise points upon which they hold divergent views.

MEANWHILE, the critical reception by the C.E.A. of the B.F.P.A. proposals as voiced by Sir Alexander Korda seems to have added fuel to the flames of the exhibitor-renter quota controversy.

Sir Alex objects to being made the arch-villain of the piece and considers the exhibitors made an ill-tempered and unreasonable attack on him.

In defence of his colleague, J. Arthur Rank emphasises that the Association is unanimous in its opinion that the proposals were reasonable in themselves as well as essential for the future welfare of the British film Industry.

JINDRICH ELBL, Czechoslovakian chief of department for Import and Export of Films, who was to have addressed British M.P.s on Wednesday evening, has been recalled by his Government at short notice because of recent discussions at the World Trade talks.

Elbl was unaware that he was to speak on film nationalisation to M.P.s when he arrived in Britain with the Festival party on Thursday. He has since been in communication with his Government on the matter.

British M.P.s will not go without their lecture. It is to be given by Mr. Kolda, director-general of Czech film production.

BEFORE the war it was said that the hospitality arrangements of the British film Trade left much to be desired. I think the reception accorded the Czechoslovakian delegation this week will radically change that viewpoint.

Never have foreign visitors been entertained as have our Continental guests, and the occasion was also significant by the collaboration of the Government, which raised the proceedings far above ordinary commercial levels.

On the whole, the British Film Institute, which sponsored the visit, did a good job of work considering that collaboration was not forthcoming from the two major Trade organisations.

It may justifiably be argued that it was primarily a producers' affair and that the films shown during the Festival at the New Gallery were for the moment non-commercial. Yet it would have been a generous gesture on the part of both the C.E.A. and the K.R.S. to have been associated with the proceedings.

Apart from this, the visit is proving profitable to producers and technicians, who have not been slow to avail themselves of a wholesome and exhilarating experience, and also to producers.

L O N G

The latter, represented by Freddy West, of Eagle-Lion, and Sir Alexander Korda, have been quick to avail themselves of the commercial opportunities presented by the presence here of the chiefs of the Czech nationalised film Industry.

THE only criticism I have to make is the lack of direction in the arrangements. In addition to the Government, the B.F.I. and the B.F.P.A., there was much hospitality extended by A.C.T. and smaller bodies of the Industry, each of which was responsible for its own particular show.

No one organisation seemed aware of what another was doing and the pressmen attempting adequately to cover the visit had an almost impossible task.

EXAMPLE of the absence of co-ordination occurred at the official Government dinner on Thursday evening, to which leading British stars were invited. But their places at the table remained empty.

The reason: The Government invitations were inadequately addressed and were buried in the stars' fan mail. They were not sorted out until after the week-end.

Let's hope we will manage better next time.

BY the time you read these notes, J. Arthur Rank and his party, which includes Mrs. Rank, John Davis and Mrs. Davis, will have arrived in New York.

He has a long series of important engagements before him before he will be able to fetch up in Hollywood to greet his daughter.

First official engagement will be on May 12, when he will be the guest of honour at the M.P.A. dinner. It is likely to be one of the most brilliant affairs of the New York season.

THERE will be a lot of two-way traffic over the Atlantic this summer. The current trip of the *Queen Elizabeth* will also be undertaken by E. F. Lyons, joint managing director of G.B.-Kalee, who was accompanied by Mrs. Lyons. Besides the U.S.A., they intend visiting Canada and will be away about six weeks.

On Saturday week Herbert Wilcox and Anna are off to Hollywood *via* New York. Herbert tells me the object of his trip is to discuss, through the Breen office, an exchange of talent with one of the major American producers.

The reverse trip on the *Queen Elizabeth* on May 9 is being taken by Bob Wolff, of RKO-Radio. Arnold Pressburger is also due about the same time.

ONE of the most persistent commuters between London and Hollywood is Jos Friedman, of Columbia, who 'phoned me before leaving over the week-end on a fortnight's visit to New York and California.

Columbia's British pictures are all being made with an eye on the American market, and Friedman is keen on having a representative star in each of his forthcoming pictures, so you can expect international star names to figure in the forthcoming production of "The First Gentleman" and also in "The Chasm," for which Marcel Varnel is now taking location shots in Italy.

CONGRATULATIONS to Clem West at possessing two winners. One, he tells me, is the Piccadilly picture of the Woodcock - Baksi fight, with which he proudly brackets the success of his horse Katsu at Thirsk last week.

Katsu, which he owns in partnership with his trainer, H. S. Maw, won the £500 Byland Handicap at the good odds of 10 to 1. Mr. West has several horses in training with Mr. Maw at Harrogate.

LONDON exhibitors, metaphorically speaking, have water on the brain. They have been giving no little thought to the sudden decision of the Metropolitan Water Board to put up its charges by 25 per cent. The average London house, I believe, is paying something like £75 for its yearly water supply. And exhibitors as ratepayers use considerably less water in proportion to the charge than most consumers.

The whole matter now has been passed on to Leslie Knopp.

THE London men, however, have given him a line on his new assignment. They suggest that kinemas have a pay-as-you use meter system.

BEEN making a few inquiries this week in the inner sanctuaries of the Home Office. Arthur Taylor staggered more than a few London branch exhibitors last week when he told them that they paid £200,000 in S.O. tax during the last 12 months.

Reason for the KINE. reporter's trip down Whitehall was to find an answer to Taylor's query: "When the Government nationalises the hospitals, which largely benefit from S.O., will the Trade have to pay what will then be a State Tax in addition to our entertainment tax obligations?

Home Office reply to that: "We are not at present contemplating any change of legislation in the Sunday Cinema Act. The matter will apparently rest with individual licensing justices, who will be able to reduce Sunday kinema levies as they see fit."

EVERYONE in the Trade will join in the KINE.'s expressions of sympathy with Sir Alexander King, whose mother died last week in Durban, South Africa.

It is only a month or six weeks ago since Sir Alexander flew to South Africa to see his mother for

SHOTS

he first time in a number of years. Mrs. King, who was 87, had been in South Africa with her daughter for the past 14 years.

ANOTHER important step toward centralisation of the publicity and editorial department of the Rank organisation has been taken by the transfer to Imperial House, Air Street, of the general publicity of G.F.D.

This move and a number of subsidiary appointments involved is in line with the policy recently announced which is being evolved under the direction of Sidney Wynne, John Dennett and John Myers.

Exceptions to the move are John Ware, who continues in control of G.F.D. publicity and personnel at 127, Wardour Street, ad. sales and provincial exploitation, which remain at Film House.

FIRST moves in the launching of Transatlantic Pictures Corporation will be taken by Sidney Bernstein when he meets Alfred Hitchcock in New York, to which he is flying this week-end. Financing and distribution will be discussed.

Initial subject will be "The Rope," based on Patrick Hamilton's play, treatment of which has been in Hitch's hands for some while. It will be made in Hollywood in colour.

WEEK-END press revived the months' old story that Arthur Rank has approached the Government with plans to relay television programmes to kinemas. He asks, say the reporters, for the allocation of a transmitting wavelength.

Nobody was showing much enthusiasm for the idea in Wardour Street this week. It's been common knowledge for some months that the Rank group is out to break the B.B.C. television monopoly. Arthur Rank has himself made more than one public speech condemning the B.B.C. attitude.

Trade opinion this week seems to be that it is illogical to break one monopoly and create another. But more than one man who has a direct interest in the development of television is still hopeful that the Government will eventually clear television for use by the Industry as a whole.

ANOTHER hare started by a national daily paper last week was that the Board of Trade, acting on a directive from Sir Stafford Cripps, had asked newsreels to cut the length of each issue considerably.

E. L. Maddox, general secretary of the Newsreel Association, tells me that no such approach has been made by the Board.

CONFIRMATION of my anticipation of Del Giudice's successor came on Friday, when I had the pleasure of being among the first to congratulate Josef Somlo upon the official news of his appointment.

Meanwhile Somlo retains his job as general manager of the British Commonwealth Films which at this stage has become little more than an honorary sinecure.

FOR four years the organisation, backed by the Government, did a full-sized and successful job, particularly during the immediate post-war period. Much of to-day's popularity of British films may be traced to the pioneering efforts of Somlo and his colleagues.

Now that Germany is thrown open again to film commerce. Japan is the only country with which Commonwealth is now concerned.

A contemporary appointment is that of Earl St. John as production adviser to the J. Arthur Rank Organisation. He will be liaison between the various feature film production companies and the Group headquarters. Mr. St. John has also been appointed to the Board of Two Cities Films.

POTENTIALITIES of 16-mm. operation are being scientifically canvassed by M-G-M, and this week a personal survey of the British field, supervised by F. D. Russell-Roberts, is being started by Orton Hicks, director of the 16-mm. department of Loew's International. His parish now embraces some 32 countries.

Hicks, who arrived by air on Tuesday night, has mapped out a fortnight's itinerary, during which he will confer with operators and owners of sub-standard units. He is also contacting officials of the Ministry of Education.

"WORTHWHILE feature product to fill a 3,700-capacity kinema is simply not available to the independent exhibitor."

This is the opinion of Alfred Davis, of Croydon, with whom I had a long chat this week concerning the success of his live-show seasons.

"Our overheads, he told me, exceed the total takings of many kinemas, and if we were to rely solely upon films we couldn't make out at all. Barring clauses limit my selection to one-third of available good films. If we had the pick it would be a different matter."

IT had long been obvious that we should have to supplement films with some other form of entertainment. As a result, I decided to put away our screen for 12 weeks in every year and replace pictures with the live shows.

This policy started last June with the Liverpool Philharmonic Orchestra. Since then, shows like "Merrie England," San Carlo Opera Company, International Ballet have opened new vistas of entertainment to South London.

At Easter "Peter Pan" played to £15,000, the largest "take" in its history. On May 26, Davis plays "Lady Windermere's Fan," the first straight play.

HOW does it affect kinema audiences? He thinks it may affect the regular fan patronage, but to his mind, since the war, this is not so important as it formerly was. On the other hand, the policy has attracted thousands of entertainment seekers who otherwise would not have visited the Davis Theatre. Surely, observes Davis, this will have a satisfactory repercussion on attendances during our film weeks.

In his experience with films like "Great Expectations" and "The Kid from Brooklyn" is a criterion, this wider conception of entertainment will prove an asset rather than a competitor of the Industry.

GOOD news concerning our invalids: Max Milder, on the phone to his Warner executives on Tuesday, announced his return next Monday, a week earlier than was expected or his doctor wished.

Reggie Baker is back at home in Kent convalescing. He plans a trip later to Scotland before returning to his desk in June.

Nor will it be long before Freddy Baker is back at Butchers. I'm told his health is distinctly improving.

F. M. F. WEST

EARL ST. JOHN

ALFRED DAVIS

D. E. GRIFFIFTHS

F.D. RUSSELL-ROBERTS

CLOSE-UPS

by SCREENCOMBER

Protest

AS a film award, may I protest against an incident reported by A. Jympson Harman in the London *Evening News*. Mr. Harman tells how he returned from the film award dinner with Anna Neagle, Herbert Wilcox and their film award, and how they drank the award's health in brandy and rubbed some behind its ears.

"We film awards are a temperate, sober-minded section of the community, but if you have ever spent an evening under the arc lamps listening to speeches of adoration and adulation; and to the replies of deprecation, you will appreciate the need for some slight saturation, and geographically, behind the ears is hardly the location for the appreciation of such impregnation. No doubt, having wooed and won us, the star feels we are now his, or her, chattel to do with as they will; to be utilised as an ornament, an instrument or an implement, as a door-knocker or a door stopper.

"If, however, our future is to be that of a dryer for brandy-impregnated fingers—not behind the ears, please! It is walls, you may remember, that have ears, we film awards have mouths as well. I was horrified to read Mr. Harman's gloating and sadistic treatment of the incident, because I had previously been led to regard him as a kindly man, a good husband and father and a lover of dumb animals. So far as we film awards are concerned, his article has done nothing to repay his host's hospitality. After reading this report, fellow-film awards, while not the type to bear malice, must surely feel a certain prejudice when the Wilcoxes come fawning around later in the year with their 'Courtneys of Curzon Street.' Fair play for film awards.—Yours faithfully,

A Sports Loving Film Award."

Ode by Lockwood

I never get bored
With my Film Awored.

Hot Air

SONIA SOCKLEVARITCH, the Bernhardt of the Bronx, was prevented from sailing, at the last moment, to play lead in the newest Winkleheim production. The trouble is censorship, not steamship. "To what does the censor object?" asked Wart. "His objectivity is numerous. He says there are certain suggestions or imprecations in the narration which he regards as salacious and licences. Then he's creatin' about her dresses, when there ain't nuthin' to create on account of. It's all about an illicit week-end at Brighton and, Oh, yeah, he objects to the title." "And what," we asked, "was the title?" "A humdinger," said Wart, enthusiastically—"Lust Weekend."

WHAT IT TAKES TO BE A SHOWMAN

Changing Methods Necessitated Now That Respectability and Big Business Have Crept In

Told in this Profile Story of J. Forsyth's 30 Years in Films

BY and large—whatever that means—you could always argue that the story of one showman is, in some ways, very much the story of another, except that some are luckier than the rest and some work harder. Showmen, in short, are a breed apart, cheerful fellows in the main, with their own standards, and their own Bohemia. They are buccaneers, barkers from forgotten fairgrounds, 19th century survivals with 20th century ideas. They dream away in a world of superlatives, all happily convinced that this week's masterpiece is the world's greatest spectacle—until next week's comes along. All this if you like—but they above all others maintain that strong vitality that is the lifeblood of our industry.

Some of the old-timers can look sadly through their books of yellowing press cuttings and reflect that the business is not what it was. It never was, of course. Respectability and big business have now crept in, hand in hand. The bones of Barnum have given up turning in the showmen's grave. The entertainment business to-day is run on accounting machines, and your real showman swears that some of the soul has gone out of it.

Always An Optimist

But showmen are like that, fond of jumping to generalisations. Prick them once and you find a sentimentalist, prick them twice and you find a philosopher. At all times you find an optimist, a fellow with a ready ability to adapt himself to any set of circumstances, always anxious to hitch a publicity slogan to anything new.

For this reason a man like Len Wallace of the KINE., who has spent some years among showmen, will tell you that it is fully on the cards that when the first atom bomb is used for changing the map of Europe it will be found that some astute exploiteer will have tied it up with the release of the week.

It will be just another example of the showman's flair and the vitality which rises above circumstances.

Now to-day, just for a change, we tell a small piece of the story of modern showmanship by relating the story of Sidney James Forsyth who, on March 5, 1917, was appointed assistant manager of the old Avenue Pavilion, Shaftesbury Avenue, thus starting an unbroken run of 30 years with what is now the Gaumont British Picture Corporation. Thirty years in the film business is a mighty long time. Thirty years on the showmanship side of it is several light years longer.

The story of J. F. kicks off in Great Tichfield Street on May 31, 1889, and travels quickly over to the other side of the river, where his people owned a glass manufacturing business. Then it goes north again to the Regent Street Polytechnic where James learned his adjectives.

Then came a trip east to Fleet Street and a bursting ambition to be a journalist. It is odd, in passing, how many men start with an ambition to conquer Fleet Street and sensibly divert their energies to less spectacular careers.

Forsyth, to this day, still has a sneaking regret for the change of plan which was forced on him by the war.

Vanity Fair, on which he had started as a copy-boy, was forgotten. The world's great short stories remained unwritten, and the fledgling showman flapped his wings in khaki, went to Gallipoli, and was severely wounded by a burst of machine-gun fire.

With five wounds, one of which resulted in the loss of his left eye, the junior J. F. spent over a year in hospital a very sick man, and no longer the sergeant-major who had claimed to have the loudest voice in the Territorials.

Later, while wearing hospital blue, he met Basil Davis, son of Israel and Minnie Davis, who owned the Marble Arch Pavilion, the Avenue Pavilion, Shaftesbury Avenue, and a theatre down in Clapham. One Friday night he went home to dinner and immediately became assistant manager at the Avenue Pavilion.

Devotion to the Cause

That started a devotion to the cause of exploitation which has gone on ever since. In 1919, for instance, the Avenue Pavilion introduced what was claimed to be the first public broadcasting system in England—the Magnabox. There was a mike in the manager's office and a loudspeaker just outside the window. The traffic stopped in Shaftesbury Avenue while the kinema announced the result of the Boat Race or the Derby—mentioning the forthcoming attractions as a polite afterthought, of course. Those were brave days, and a manager did not change into tails at 5.30.

Turning through the files James can recall a beauty contest which caused a minor riot. Wyndham Standing was visiting England after a series of successful pictures in Hollywood. He offered to judge a beauty parade. Came the great night. 30 or 40 young women were expected to brave the terror of the footlights in the outside hope of fortune and a film career. Instead, a press of pulchritude estimated to be 4,000 strong jammed the theatre traffic down to Piccadilly.

It was a summer night, serious judging was out of the question, but a glamour crocodile was formed to file past the judges in a back street. Twenty lasses picked at as near random as dammit appeared on the stage an hour later.

An Early Masterpiece

Another early masterpiece that the G.B. lads of to-day might study, rather in the way that Benjamin Britten might take a peek at a piece of Purcell in an off moment, concerns the exploitation of the masterpiece known as "Trapped by the Mormons," an extremely early example of the art of Herbert Wilcox.

This opus had been put over with the utmost care, threatening letters from a "saint" had been received at the theatre and artfully passed on to the press and the police. As the opening night approached the management was threatened with death if they dared to screen what was described as a foul libel. The headlines bristled.

At the opening performance an extra, who had been paid two guineas, jumped up in his seat and protested. He was suitably ejected—and an elaborate scuffle was staged in the foyer. The scuffle became too realistic and Forsyth ended up with a thick ear.

A few years later the showman, now confident that he could exploit anything, moved over to Shepherd's Bush, where he joined Louis Levy and Castleton Knight. In those days pictures were booked flat and the management went to town on big stage shows. A band of 30 and a cast of up to another 30 was normal at the Bush. Nothing that was not good enough for the Roxy was good enough for West London, and after paying anything up to £600 flat for the film, the boys would pay another £500 for the stage show without batting an eyelid. On a good week they took up to £2,500, so nobody went short of food.

Seven Days a Week

Life was young; so was the industry. Everybody worked seven days a week, spending the week-end batting out next week's show with Castleton Knight producing, with Levy on the music and Forsyth on the double-crowns.

So it went on until 1927, when the Ostrer brothers raised their colours over the Davis circuit and started a Gaumont-British chain. Our James, promoted to key houses in the West End in 1929, was then asked by Bill Evans to supervise the switch-over from silent to sound. It was under his guidance that the circuit found its voice.

It was on the completion of this that he journeyed by easy stages through control of theatre publicity to the directorship of public relations, succeeding Francis Meynell, a man with a load of typography and love of cricket.

The old showman touch, of course, was not forgotten. Very soon there was a vast exploitation tie-up with the *News Chronicle* when G.B. set off on the discovery of the Golden Voiced Girl. This was a huge scheme with eliminating events all over the country, with columns in at least one national paper, and with all sorts of local tie-ups to keep the provincial box-offices ticking.

Then there was the Miss Great Britain contest, which revealed a number of curves, and a search for unknown talent stunt in which troupes formed stage shows known as the Gaumont British Varieties, and toured round the theatres.

Carroll Levis Discovery

A quiet-voiced Canadian linked up with this particular campaign after calling at the head office and giving his name as Carroll Levis. He offered to go around finding new talent and build a show around the business of star discovery.

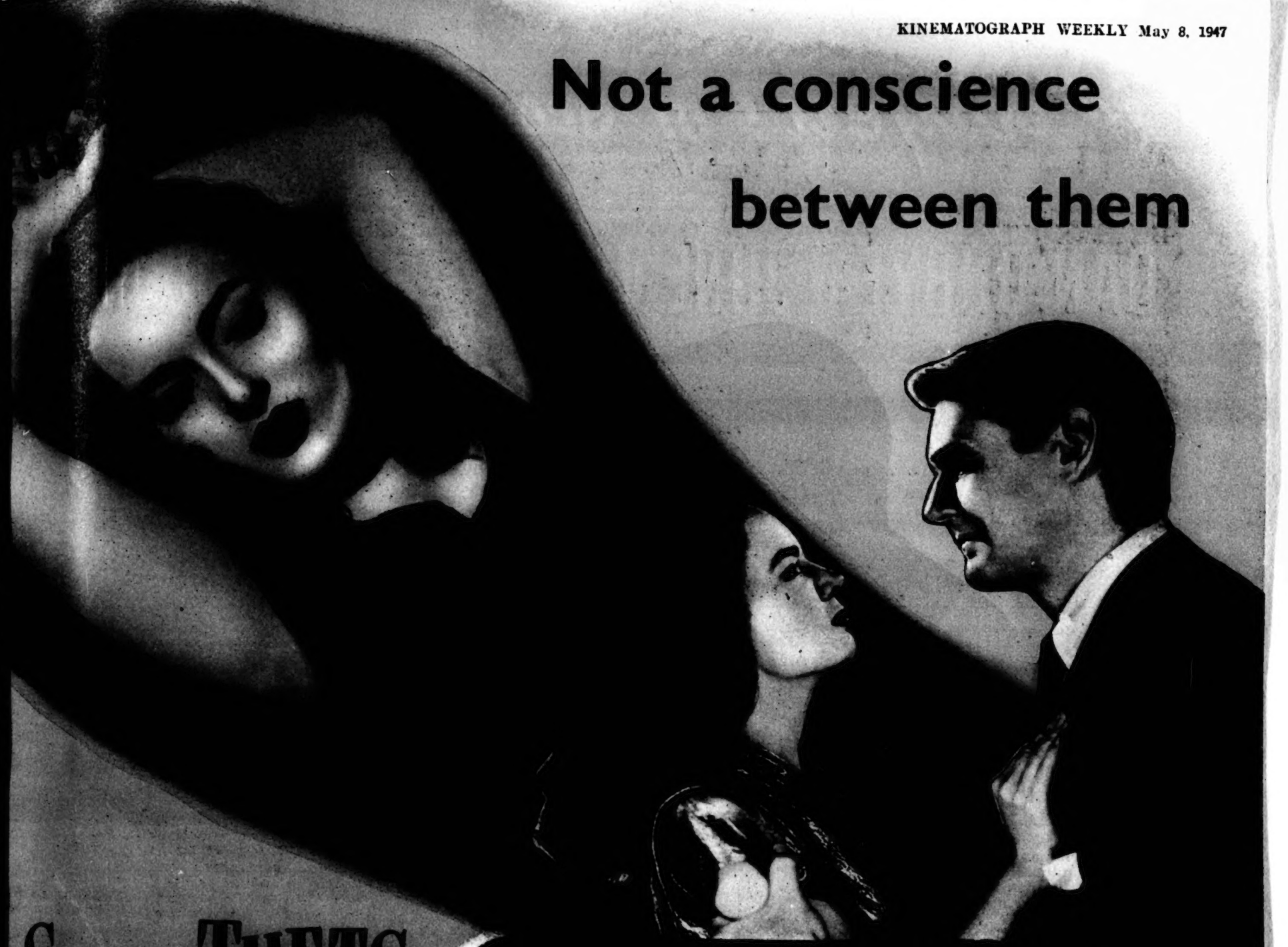
Bi-weekly broadcasts, exploitation and publicity put him over in a big way. And at the end of his six months' contract—at £15 a week—Levis was a star in his own right. He has remained a topliner ever since.

Most recent of the big campaigns, of course, was the search for a Holiday Princess, linked up with the Butlin camps. In some ways this was the most spectacular of them all. It gave Billy Butlin an enormous amount of free publicity but it equally brought much cash into the G.B. box-office through unexpectedly warm late spring months when business might otherwise have been less hot than the weather.

Now, on May 5, 1947, our James celebrates 30 years with one chain of theatres, sitting on the board of the Davis group—a subsidiary of G.B.—with Basil and Alfred Davis, who first brought him into the industry.

In those 30 years, J. F. has stage-managed nearly 150 first nights of importance. Like all true showmen, he has wandered across every type of stage and met every type of patron. He still has a secret hankering after the business of journalism, and one day threatens to settle down and write a book. In this he is like almost every other showman who thinks it would be good to go back and recall the successes—if only he had the time.

Not a conscience between them



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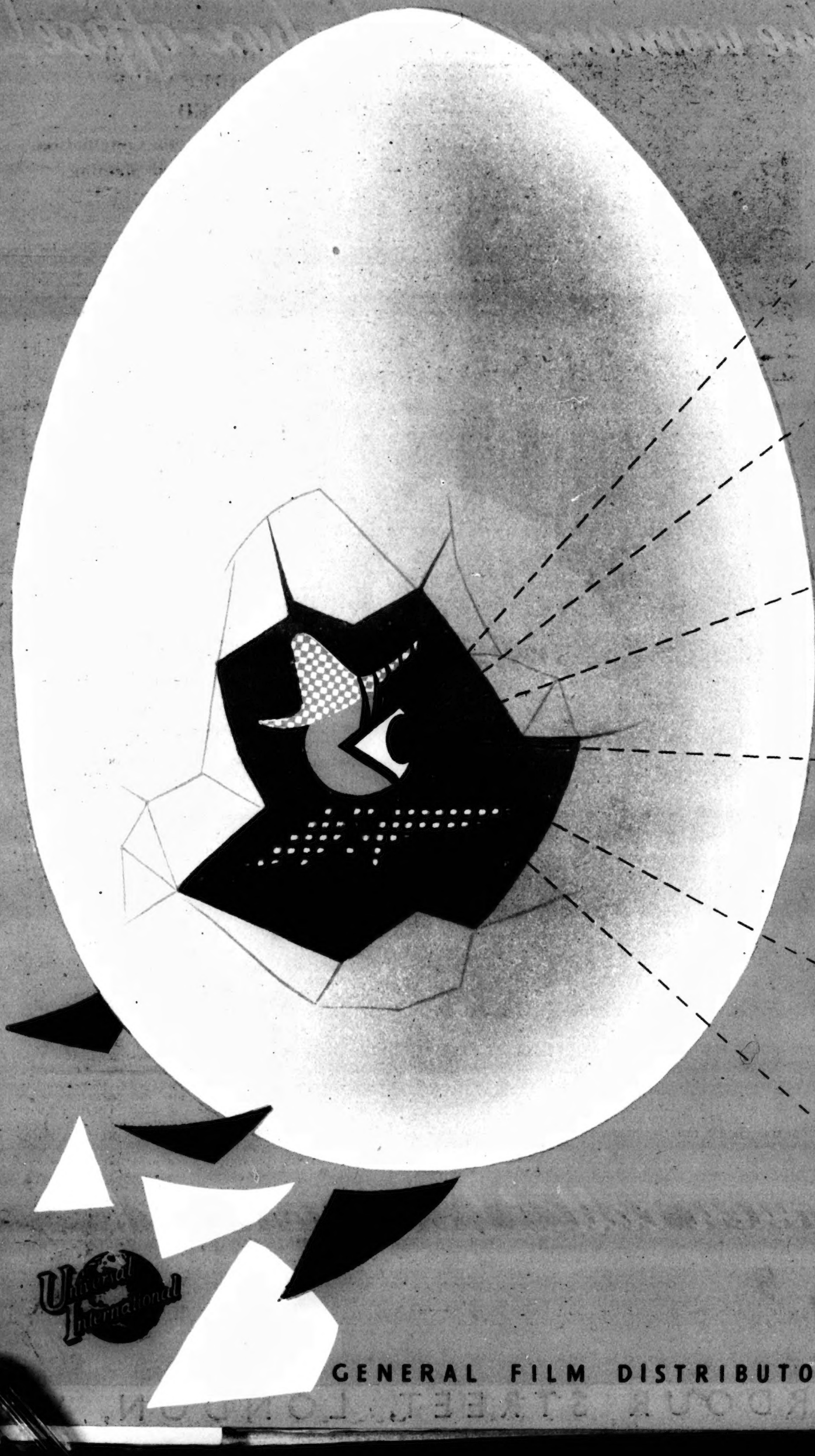

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PRODUCERS OFFER CROWD PLAYERS 2 Gns. MINIMUM

They Spent £200,000 Last Year

CROWD artistes are to be paid a minimum of two guineas each day instead of the old rate negotiated in 1944 of 27s., if a draft agreement is approved both by the B.F.P.A. and the Film Artists' Association executives this week.

This was one of the things agreed at the final negotiating meeting over the week-end. Stand-ins are guaranteed a minimum of three guineas, and doubles are to be paid four guineas in future.

The producers have adopted a general policy of providing crowd players with the best possible working conditions, in return for which they ask for full co-operation from the artistes during working hours on the studio sets.

British producers spent over £200,000 last year on crowd artistes' salaries. Now their budget will be nearly doubled.

Another part of the new deal for F.A.A. members will be the setting up of the Central Casting Association later this year. This, in particular, will cut out favouritism and petty bribery which many crowd workers allege exist. This new casting bureau will charge the players no fees for engagements, which will indirectly add to their income.

B.F.P.A. ALARMED BY ABSENTEEISM

Call All Union Meeting

The B.F.P.A. is to call a meeting of the studio trade unions to discuss the whole problem of absenteeism in the studios. Spencer M. Reis, managing director of D. and P. Studios, writing in the KINE. last month, said: "Absenteeism has risen to serious proportions."

Now, the B.F.P.A. has asked for full details from all its studio members. It is preparing its case this week.

Figures are, the KINE. understands, very disturbing. On one night in March, for example, absenteeism in Pinewood was as high as 32.9 per cent. February statistics for the whole studio taken on all shifts show that there was an average rate of absenteeism of 11 per cent.

Sweden to Freeze U.S. Film Rentals

Relaxations of Sweden's ban on the import of American films—imposed last month as a measure to alleviate the dollar shortage—are being made pending the negotiation of a new agreement between the countries.

Under the proposed new terms, 50 per cent. of American film rentals in Sweden will be frozen. This, it is anticipated, will involve £375,000 per year.

J. Arthur Rank, Sir Alexander Korda and Michael Balcon were hosts at the reception for the Czechoslovakian delegates who included the deputy Prime Minister Zdenek Fierlinger

U.S. Must Give British Films More Playing Time—*SEIDELMAN*

"EVERY independent circuit and exhibitor in America must be made conscious of the problem because it is bound to affect us" was the warning given by Joseph Seidelman, president of Universal, to the U.S. Industry on his return to the States from a Continental tour.

He urged American exhibitors to allocate more playing time to British product to prevent adoption of serious curbs on American product in this country. The Bank of England, he asserted, is getting regular reports from the Rank organisation on the dollar remittance from America. The British film Industry needs between £2,000,000 and £2,500,000 annually from the U.S. market, he added.

A similar warning, also stressing the need for British product to have sufficient playing time in the U.S., came from Alfred Daff, Universal's vice-president, who accompanied Seidelman on his visit to this country. Further restrictions in England would be felt in the quality of product made in Hollywood, he added.

In addition to warning the Industry on international finance, Seidelman revealed that he had concluded a deal with the Hyams brothers for the reissue of 90 Universal films in this country and that a new company was to be formed to take over 16-mm. distribution from Anglo-American.

Condemning the proposal that German product should be distributed outside Germany and Austria, Seidelman said: "Our own Industry should unite to protest against such a movement." He disclosed that an agreement with the French Government will secure 50 per cent. of the foreign revenue of "The Devil in the Flesh," his company's first French film made with trans-Continental Films.

B. of T. TO MEET JOHNSTON—Continued

to protect the interests of British producers and not to look after the interests of exhibitors."

The C.E.A. has as yet, the KINE. understands, not given any indication of the Board's percentage proposals. These may be discussed at the next meeting.

It seems not unlikely, writes a KINE. reporter, that the new Act will incorporate separate quotas for second feature and first feature films. The Board is giving careful consideration to the total number of British features which can be made in the year 1948-9, which KINE. experts last week set at a maximum of 85. The Government experts have the idea that a split quota will mean that a 30 per cent. ruling would be equivalent, so far as films are available, to the present 20 per cent.

The Board has made it clear that it does not intend to shape an Act which forces exhibitors by law to show a certain number of British films, if it cannot be sure that an adequate number of films are available from all renters handling British product.

Meanwhile, as producers and exhibitors lobby for position, with the renting interests at present playing a silent hand, the B.F.P.A. has launched a large-scale publicity campaign to tell the public what it wants put into the new Act.

Leslie Sheridan has been set up as P.R.O. in offices at 140, Strand, with Colin Wintle as his Press officer.

BOYCOTT AT MORECAMBE LIFTED

Sequel to Conciliation Board Meeting

WEST Lancashire branch conciliation committee held a meeting at Morecombe on Friday to consider circumstances arising from a Christmas Day opening incident at two Morecambe kinemas. Certain projectionist personnel were dismissed following which the local Trades and Labour Council called on the public to boycott the two kinemas.

Exhibitor members of the conciliation committee were: H. Simpson, H. R. V. Addenbrooke, E. H. Whittell, J. H. Clegg, F. Fennell and W. Simpson.

At the end of the meeting the following statement was officially communicated to the KINE.: "It was unanimously agreed that the boycott imposed on the Empire and Arcadia, Morecambe, be withdrawn and certain recommendations were made to the complete satisfaction of both parties."

A.C.T. Agreement

The new features agreement between A.C.T. and the B.F.P.A. is expected to be completed after two discussions fixed for next week.

The union had hoped to have the agreement signed in time for its annual general meeting.

Rank Replies to Attack on Korda

Continued from page 3

Korda, as one of the members of the British Film Producers' Association, is wholly in favour of the quota proposals of that Association, just as I myself and every member of that Association. British film producers consider these proposals, which were unanimously adopted by the Executive Council of the Association, as reasonable in themselves as well as essential for the future welfare of the British film Industry."

Korda's Attitude

Sir Alexander Korda, remarking on the Rank statement, says: "I am glad that Mr. Rank in his forthright statement made the position clear. The C.E.A. concentrated an ill-tempered and unreasonable attack on me at their last general meeting. It was obviously thought that Mr. Rank was too strong to be attacked, so they made me the target of the attack and the arch-villain of the piece. The same tendency prevails also in the American film Industry.

"While I would be proud to accept full responsibility for any measure which is in the interest of the British film Industry, I do not think that, as far as the proposals for the future quota legislation are concerned, either the full praise or the full blame is due to me. I am only one of the members of the British Film Producers' Association, and all of us think alike in this matter, as Mr. Rank so clearly stated."

WEST LANCS

NEW APPROACH TO N.A.T.K.E. MOOTED

Seaside Towns Want Christmas Day Issue Reopened

THAT kinemas in resorts which cater for Christmas visitors should be enabled to give performances on Christmas Day is the opinion of the West Lancashire branch. A resolution to that effect was adopted at Friday's meeting, presided over by Coun. Henry Simpson.

Ald. J. W. CARLETON introduced the subject by suggesting that a resolution should be sent to C.E.A. headquarters.

The CHAIRMAN said many of the independent exhibitors in the Newcastle area were also perturbed by the operation of the clause in the national agreement with N.A.T.K.E. against the opening of kinemas on Christmas Day.

They wanted to open—with the co-operation of N.A.T.K.E. if possible. Opening on Christmas Day was a question of importance to the independent exhibitors of Blackpool and Morecambe, which had large numbers of visitors at the Christmas season. As the Blackpool Tower Co. had a separate agreement with the union, they were not immediately concerned with the present branch move.

Ald. J. W. CARLETON contended that visitors to places like Blackpool and Morecambe were entitled to expect facilities for their entertainment. Morecambe exhibitors opened last Christmas Day because the live-show theatres in the town opened, and so far as his theatre was concerned there was no staff trouble. Owing to the nature of the clause in the national agreement, the present position could not be regarded as satisfactory. He moved a resolution requesting the C.E.A. to secure that kinemas in seaside resorts should be enabled to cater for visitors on Christmas Day.

Coun. SIMPSON thought the approach should be rather different. A letter should reiterate the views expressed by the branch before the agreement was made and suggest that an endeavour be made to arrange the matter in an amicable way.

Delegate Conference Decision

J. H. CLEGG said he understood the union put forward the claim for Christmas Day closing as the result of a decision of the delegates of N.A.T.K.E. at a national conference.

J. F. DOBSON: Such a resolution would not be binding on us. What is binding are the C.E.A. signatures to the agreement with the union.

E. H. WHITTELL pointed out the issue was tied up with the opening of legitimate theatres. It would be better to have a clear-cut ruling that opening of kinemas should be permitted in seaside towns which had Christmas visitors.

In the course of further discussion, it was stated the question might be dealt with in a normal manner by Mr. Fuller with Mr. O'Brien. The circuits had accepted the condition blindly and perhaps did not grasp how local government people would react to the closing of places of entertainment at a time when visitors wanted to patronise them. Possibly in view of the opinions which had been expressed and the reaction of the authorities in Blackpool, Morecambe and similar places, they would be prepared to reverse their ideas.

A circuit representative said that, while he had sympathy with the proposal before the meeting, he was unable to associate himself with any resolution. Attention was also directed to the point that the national agreement had a currency of two years and, therefore, could be altered only with the mutual consent of both sides.

Finally, a resolution was adopted asking the general secretary to take steps for a discussion with the representatives of N.A.T.K.E. with a view to a desirable adjustment being made.

Managers' Meetings

FROM the Preston Entertainment Managers' Association was received a letter expressing dissatisfaction with the manner in which managers' sectional meetings had been called. This was amplified by E. H. WHITTELL, who mentioned that meetings had been held at Morecambe and at Lancaster to coincide with other meetings of circuit managers, and in neither case was the requisite seven days' notice given.

C. Cox said the circuits give facilities for as many of their managers to attend as possible and it so happened A.B.C. managers constituted a majority. In future, separate meetings of managers would be held in Preston, Barrow and Lancaster, and separate officials would officiate.

Quota Proposals

AN explanation was given by the CHAIRMAN of the proposals for the alteration of the quota law and the concern which was felt because of the suggestion that no quota obligations should fall on renters. There was a very strong opinion that a renters' quota should be included in the forthcoming Act.

F. FENNELL: In Blackpool, I am in a terrible position. When I want to show British films I have to take seventh or eighth run. There ought to be a sliding scale of quota according to the run of the theatre. In Blackpool there were five first-run theatres and after them came two other circuits.

E. H. WHITTELL: At present many exhibitors are bogged. A winner from the G.-B. stables ran two weeks at one Preston theatre or was concurrent with another theatre. Subsequent runs had no chance of making money by the time the films were available for them. By obliging the renter to observe quota regulations, the exhibitor would at least have a chance of obtaining product.

The CHAIRMAN: When the playing power of a picture has been exhausted, it seems absurd to compel the exhibitor to show it.

E. H. WHITTELL moved, and Ald. CARLETON seconded: "This branch holds the view that all renters should be required to provide an adequate quota of British films." Agreed.

Sub-standard Films

A SITUATION has now arisen which is likely to bring us to grips with the 16-mm. film," said the CHAIRMAN. He referred to the position at Skegness where a 16-mm. theatre had been opened within a short distance of a 35-mm. kinema. The question had now to be decided by exhibitors and by renters whether the mere fact of a film being 9-mm., 16-mm. or 35-mm.—the size issue—brought it within the range of barring conditions. Unless the situation was clarified there might be nothing to prevent films being shown in empty shops in seaside towns. A committee would prepare a report, and until this was available nothing could be done about it.

F. FENNELL: Is it the object of the Association to bring in regulations to cover 16-mm. films?

The CHAIRMAN: I think that is accepted, and it should be so.

The CHAIRMAN said the next meeting would be held at Preston.

Joan Bennett and Gregory Peck in THE MACOMBER AFFAIR, an adaptation of Ernest Hemingway's story, which United Artists is presenting at the London Pavilion on May 23

C.E.A.'s Three-Point Plan for B.B.C.

"PICTURE PARADE" PROTEST

A C.E.A. delegation is to see B. E. Nicholls, chief controller of the B.B.C., on Thursday of this week, twenty-four hours after another edition of "Picture Parade" has gone on the air with, it is expected, a reply from projectionists to the Leslie Holderness speech.

The exhibitors, contemplating a "paid - worse - than - dustmen" speech, are to tell the B.B.C. how they think "Picture Parade" should be produced. These are the three points of the argument, made this week by general secretary W. R. Fuller:

(1) That it was most undesirable to consider a reply from a group of operators which was not made officially by their union.

(2) The whole B.B.C. attitude to the film business is one or two pats on the back followed by a vehement kick.

(3) That such talks as have recently been put over in the programme have killed its whole value: and that the exhibitors want more film extracts and music in the programme.

"We object in particular," Fuller tells the KINE., to the B.B.C. policy of giving British pictures a pat on the back so as to provide a jab at Hollywood."

On Friday Fuller wrote to Tom O'Brien, general secretary of N.A.T.K.E., to point out the fact that the B.B.C. intended to put over a number of projectionist criticisms. These comments were reported in last week's KINE. exclusively.

Fuller, in his letter to N.A.T.K.E., says: "It is inevitable that it will leave an unpleasant taste if your projectionists are saying this kind of thing in regard to their employers otherwise than through the orthodox channels of trade union negotiation."

Venice Exhibition Will Reveal Technique of Production

THIS year's Film Festival at Venice—the eighth in the series of International Exhibitions of the Motion Picture Art—is to include a new feature—an exhibition devoted exclusively to the technical aspects of film production, distribution, research and technique.

Designated "The International Exhibition of the Motion Picture Technique," the exposition is being planned to run concurrently with the Festival, from August 14 to September 10. It is claimed that it will offer scholars, technicians, industrialists and the public opportunities to study the scientific elements, machinery and technical operations of the film Industry as a complete review, for the first time in history.

The exhibition will be divided into nine groups:—

"*Workmanship*," covering the manufacture of raw film, sound registration, optical trucks, etc.; "*Presentation*," dealing with distribution; "*Colour*"; "*Special Pictures*," including cartoons and educationals; "*Sub - Standard*," with appeal to professionals and amateurs; "*Inventions*," recording the latest developments in apparatus and research; "*Television*"; "*Photography*," and "*Kinema Technique in Retrospect.*"

Inquiries in connection with the submission of exhibits should be addressed to the Director of the Exhibition, Piazza S. Marco, Venice.

U.S. Challengers for Brussels Festival

Challenging the British entries at the Brussels film festival in June—a full list appeared in last week's KINE.—are ten American entries selected by the Motion Picture Association.

They are: "Down to Earth" (Columbia); Walt Disney's "Song of the South," Samuel Goldwyn's "The Best Years of Our Lives" and "It's A Wonderful Life"—all RKO-Radio; "The Yearling" (M-G-M); "To Each His Own" (Paramount); "The Razor's Edge" (20th Century-Fox); "Carnegie Hall" (United Artists); "The Egg and I" (Universal - International) and "Humoresque" (Warner).

CZECH FILM FESTIVAL OPENS IN LONDON

Delegates Here Try to Build Up Reciprocal Trade Agreements

A STATE CONTROLLED INDUSTRY AND ITS ACHIEVEMENTS

THIS week Britain is celebrating in London the Czechoslovakian film festival, the first affair of its type to be held in this country.

A deputation of high-ranking diplomats and executives of the Czech nationalised film industry made the occasion of considerable significance, and opportunity was taken by the visitors to engage in top-level talks with Government officials and British film executives with a view to building up reciprocal trade arrangements between the film production industries of both countries.

These talks, which KINE. understands were particularly effective, were sandwiched in with the week's presentation of Czech films at the New Gallery and a lengthy agenda of receptions, dinners, meetings and tours of British studios.

About fifty delegates, led by Deputy Prime Minister Zdenek Fierlinger, arrived last Thursday. They are guests of the Government Hospitality Fund, with the Rank Organisation contributing towards the expenses, together with other trade hosts.

No Stars

There was a Government dinner at the Savoy on Thursday evening to which leading film stars, including Stewart Granger, were invited. But the stars' places at the table remained empty.

The reason: The Government invitations were inadequately addressed and were buried in the stars' fan mail. They were not sorted out until after the week-end.

On Friday, the B.F.P.A. formally met delegates at lunch. Arthur Rank was in the chair, and W. Glenvil Hall, M.P., Financial Secretary to the Treasury, said this about British films: "We believe you like our films. We are not surprised because we like them too. We think they are the best in the world."

In the evening, Foreign Minister Ernest Bevin was a guest of honour, and heard George Tomlinson, Minister of Education, introduce the Czech film "Warriors of Faith." The premiere was put over in the traditional manner with brass band, film stars, relays of photographers, bright lights and speeches of welcome. The Czechs seemed to enjoy every moment.

Visit to Studios

Since then the delegates have visited British studios and have had private screenings of new British features and shorts.

Mr. Kolda, director-general of Czech Film Production, was due to speak to a representative group of British M.P.s in the House of Commons on Wednesday evening of this week. His subject was the nationalisation programme of the Czech film business.

Ald Joseph Reeves was to take the chair. Earl Winterton lead the Conservative members.

Some indication of the Industry's intention to expand its foreign income is given in this comment by deputy Prime Minister Zdenek Fierlinger, leading the festival delegation: "Our newly nationalised film industry is now only developing its creative potentialities, but those who rightly understand the position and tasks of Czechoslovakia, situated in the very heart of Europe, will find in these films a sound effort to express the national and State individuality, an endeavour for creative progress and a strong will to realise in practice high human aims. We know that these examples of the work of our industry are only a beginning, but we are convinced that soon we shall be able to present the British public with work artistically more perfect."

The Czechs have established in London recently their own film headquarters. This is operated from Kensington by Dr. Belohlavek, associated for many years with Czech film people.

At the Czechoslovak film festival gala premiere of WARRIORS OF FAITH, at the New Gallery. R. M. Zdenek Fierlinger (Czech deputy Prime Minister); Viscount Jowitt; Ernest Bevin; M. Kratchovil (Czech Ambassador), and the Rt. Hon. George Tomlinson

The Films and Their Reception in the West End

Strong Note of Nationalism

THE Czechoslovak Film Festival screenings at the New Gallery opened to a crowded house containing political notables, including Ernest Bevin. Sir Stafford Cripps and George Tomlinson, as well as the delegates from Prague and British film stars. The crowds were maintained throughout the short season, and reached almost record proportions at the week-end.

The Czechoslovaks can congratulate themselves on this enthusiastic reception of the four representative products of their post-war, state-controlled industry. And the public reaction must have delighted those who have at heart the wider showing of foreign films in this country.

The pictures shown were "Men Without Wings," directed by Frantisek Cap; "The Stolen Frontier," directed by Jiri Weiss; "The Warning," directed by Martin Fric; "Warriors of Faith," directed by Vladimir Borsky.

Tax Exemption

The films now showing at the New Gallery were selected earlier in the year by Edgar Anstey, Joseph Reeves and Oliver Bell. The kinema has been placed at the disposal of the executive committee by the J. Arthur Rank Organisation. Box-office receipts for the week are going to Gaumont-British, with entertainment tax exemption having been obtained. The equivalent of this exemption is being paid to the festival funds.

Technical Standards

In all these films there is a strong note of nationalism. In three, hate of the Germans finds vivid expression and is the mainspring of the drama; in the fourth it is the Hungarian aristocracy that is pilloried bitterly. It will be interesting to see how this young and vital industry will develop when it has got rid of detestation of its enemies: whether it will submit to the Russian influence and persist with propaganda, or whether it will expand artistically from the point of view of subject matter.

It is to be hoped that it will throw off its present limitations. Technically, these films are of a high standard. The camera work is bold and imaginative, the editing terse yet fluent and the acting of a high standard. These assets should be turned to broader uses, especially as the material equipment at the disposal of the Czechoslovak film makers is equal to the best anywhere. The Germans left them fine studios, notably the Barandov plant at Prague, which were enlarged, magnificently equipped and undamaged by bombing.

Here is a brief résumé of each of the films screened during the festival:

"Men Without Wings": a story of the gallant activity of the Resistance Movement, told with great economy, which by clever understatement builds up a vivid picture of the horror of enemy occupation. Fine photography and editing are notable points of appeal.

German Treachery

"The Stolen Frontier": Treachery over the Sudetenland boundary. A dramatic reconstruction of a true story, told with deep realism and distinguished by brilliant camerawork and moving acting.

"Warriors of Faith": A historical study of German oppression during the Hussite Wars. Strongly nationalistic in feeling and a bit overdrawn as to characterisation. Notable for its beautiful compositions in Agfacolour.

"The Warning": Oppression of the peasants by the Hungarian aristocrats. Another basically propagandist effort which is, however, technically excellent, although again marred by distorted character drawing.

CUTS BY B.B.F.C.

The British Board of Film Censors has made a number of cuts in the films being shown in London this week as part of the Czechoslovakian Film Festival. This has surprised a number of the festival organisers, especially as a lengthy hanging sequence in the Agfacolour premiere film "Warriors of Faith" has been cut, causing considerable break in continuity.

The censors said no to a sequence in a cartoon film in which a Nazi spy is knocked out by an article of bedroom furniture.

But the B.B.F.C. did the executive committee one good turn. It reduced its viewing charges of £3 10s. a reel to 15 guineas for the whole festival programme.

FINANCIAL FACTS AND FIGURES

By V. J. BURTT

FROM OUR CITY OFFICE
Palmerston House,
Bishopsgate, E.C.2
Telephone: London Wall 3431

£105,590 Profit and 30 per cent. Dividend for British Lion

KINEMAS LTD. OF S. AFRICA PAY MORE

NET profit of British Lion Film Corporation for the year to March 31 last amounted to £105,590. With £21,931 brought forward, the total available is £127,521.

Taxation reserve gets £20,000, while the 7½ per cent. participating pref. stockholders get 10 per cent., as before. But the ordinary dividend is reduced to 30 per cent., compared with 50 per cent. for the previous six years. The dividends together take £79,202 gross, leaving £28,319 to go forward.

Directors point out that results are not strictly comparable with the figures for the year to March 31, 1946, having regard to the substantial increase in the capital during the course of the year.

In June last the company issued 4,000,000 ordinary shares of 1s. each at 5s. per share. These shares rank for dividend from April 1, 1946, *pari passu* with the original shares.

As a matter of record, the net profit for the year to March 31, 1946, was £59,468.

Attractive Dividend Yield

Kinemas, Ltd., are paying a final dividend for the year ended December 31 last of 7½ per cent., compared with 5 per cent. for the previous year. Total for the year is 12½ per cent., an increase of 2½ per cent.

It is evident that the company's profits have again improved. Both dividends and profits have steadily risen now since 1940. Earnings in that year were 6.4 per cent., and 2½ per cent. was paid. For 1945 earnings were 15.1 per cent. and 10 per cent. was paid.

On the basis of the latest dividend, the 5s. shares at 12s. give the attractive yield of nearly 5¼ per cent.

Kinemas, Ltd., is a member of the Schlesinger group, which own or control the greater part of the entertainment Industry, including kinemas, theatres, and music-halls in Africa, south of the Equator. Recently, J. Arthur Rank secured an interest in the group.

Shares Better

General tone of the kinema market has been better during the past week, though price movements are still a little erratic.

A.B.P.C. have advanced 4½d. further to 30s., while the 6 per cent. pref. are 9d. up at 28s. 9d. A.P.P.H. have recovered sharply to 46s. 3d., a gain of 2s. 6d. British Lion 7½ per cent. pref. put on 6d. at 15s. 6d., while British Lion Studio 5 per cent. notes regained the £2½ they lost the previous week. Gaumont issues were undecided, but General Theatres pref. advanced 6d. to 28s., P.C.T. 10 per cent. pref. 6d. to 38s., P.C.T. 7½ per cent. "A" pref. 6d. to 34s. 6d., Twentieth Century ordinary 3d. to 4s., and United Entertainments 3d. to 11s.

Among the dull features were Madame Tussaud's pref., down 6d. at 25s. 6d.; Odeon, down 3d. at 47s. 3d.; and British Lion 6 per cent. pref. down 6d. at 19s. 6d.

New Companies

Solesdo Control, Ltd. — Registered April 21. Capital, £1,000 in 1,000 shares of £1 each. Objects: To carry on the business of proprietors, lessees or managers of kinemas. The directors are: Robert Rickaby, C.A., 17, Park Avenue, Sunderland; and Ernest Walker, 6, St. George's Villas, E. Boldon, Co. Durham, accountant. Registered office: Midland Bank Chambers, St. Thomas Street, Sunderland.

Picardy Cinemas (Harlesden), Ltd.—Registered April 25. Capital, £100 in £1 shares. The directors are: Max Essex and Mrs. Nancy Essex, both of Normandy, Rocdean Crescent, Brighton, Sussex. Secretary: E. Stratton Hall. Solicitors: King, Hamilton and Co., 93, Wardour Street, W.1. Registered office: 93-5, Wardour Street, W.1.

Film Press, Ltd.—Registered April 28. Capital, £500 in £1 shares. Objects: To acquire the business of publishers of "Film Industry," carried on by J. F. Sullivan. The directors are: John F. Sullivan and Margaret Sullivan, both of 26, Orsett Terrace, W.2. Registered office: 58, Wardour Street, W.1.

Olympic Stadium (Brighton), Ltd.—Private company. Registered April 28. Capital, £5,000 in £1 shares. Objects: To carry on the business of kinema, theatre and music hall proprietors, etc. The subscribers (each with one share) are: D. Mitchell, 7, Queen's Gardens, Hove, entertainment promoter; and F. White, 15, New Road, Brighton. Solicitors: Aldrich and Co., 56, Old Steine, Brighton. Registered office: Withdean, Brighton.

West Cumberland Hall Changes Hands

The Reno Cinema, in the Welfare Hall at Great Clifton, West Cumberland, which was opened in 1943 by R. Cowper, has been sold by him to W. W. Brew, a former manager of Messrs. Redmayne's, Carlisle.

Mr. Cowper is taking over the Ritz kinema at Millon, Cumberland.

BRUM TAKES LEAD IN RANK SALES DRIVE

G.F.D.'s Birmingham branch has set a hot pace in the first two weeks of the J. Arthur Rank sales drive and have established a short lead over Leeds.

The keenness of the drive is shown by the fact that there are only a couple of points between the 12 branches taking part.

SHARE MARKET BAROMETER

	1946. High.	1946. Low.	Latest.	Change.
African Theatres Ord.	6⅝	5½	£7½	—
Assoc. Brit. Corpn. 5/- Ord.	30/10½	20/0	30/6	+-/10½
" " " 6% Pref.	32/6	25/3	28/9	+ -/9
" " " 4½% Pre.-Pf.	25/4½	22/1½	23/6	— -/3
A.P.P.H. Ord.	46/3	28/-	46/3	+ 2/6
Brit. & Dom. Films (12s.)	27/3	17/4½	21/9	+ -/3
" " " 5½% Pref.	23/4½	20/-	23/9	—
Brit. Lion 7½% Pref. (10/-)	17/1½	12/3	15/6	+ -/6
" " Ord.	6/10½	5/6	6/4½	—
Brit. Lion Studios Ord.	6/6	3/10½	5/-	—
" " " 6% Pref.	26/-	24/6	19/6	— -/6
" " " 5% Notes	100½	98½	£90	+ £2½
" " " 4% Debs.	102½	£98½	£98½	+ £1
Capital Prov. News (5/-)	20/6	12/-	16/6	—
Cine Television "B" Ord.	6/7½	2/6	3/1½	+ -/1½
Dufay-Chromex Ord. (2/-)	6/3	3/7½	5/-	—
Gaumont British Ord. (10/-)	28/10½	21/3	27/3	— -/3
" " "A" Ord. (5/-)	18/6½	12/-	13/-	— -/1½
" " 5½% 1st Pref.	28/10½	21/3	26/9	+ -/3
" " 3½% Debs.	£109½	£100	£104	—
General Theatres Prefd. (6/8)	28/6	12/6½	28/-	+ -/6
" " 3½% Debs.	£105½	102½	£99	— £1
Granada Theatres 1st Pref.	22/9	19/-	21/3	+ -/3
Kinemas Ord. (5/-)	12/7½	10/-	12/-	—
London & District (5/-)	8/6	8/9	—	—
Mde. Tussaud Def. (1/-)	7/9	4/0½	5/6	—
" " Prefd. Ord.	30/3	22/6	25/6	— -/6
Moss Empires Ord.	48/-	40/-	42/6	—
" " Cum. Pref.	25/3	23/-	24/-	— -/6
" " 3½% Deb.	£105	£103	£105	+ £1
Odeon Associated 4½% Pref.	—	—	21/9	—
" " 3½% Debs.	—	—	£100½	+ 10/-
Odeon Props. 4½% Pref.	25/3	21/-	23/-	—
" " 3½% Debs.	£109	£98	£104	+ 10/-
" " 4% Debs.	£108½	£101½	£105	— £1
Odeon Theatres Ord. (5/-)	53/1½	38/9	47/3	— -/3
" " 6% Pref.	30/6	25/9	28/9	—
" " 5% Debs.	£107½	100	£102	—
P.C.T. 10% Cum. Pref.	41/10½	36/9	38/-	+ -/6
" 7½% "A" Pref.	33/9	30/7½	34/6	+ -/6
" 7½% "B" Pref.	33/9	31/-	33/9	— -/3
" Construction 7% Pref.	33/3	28/3	30/6	— -/3
Scophony (5/-)	16/-	6/6	7/3	—
Stoll Theatres Corpn.	24/9	17/9	19/9	— 1/6
Twentieth Cent. Ord. (5/-)	5/1½	3/-	4/-	+ -/3
" " 6% Pref. (10/-)	12/3	7/6	10/3	— -/3
United Entertainments Ord. (5/-)	11/11½	10/3	11/-	+ -/3

The Week in Parliament

"C" LICENCE PLEA WAS AXED

THE resolution asking for permission for the film Trade to operate transport under a "C" licence was one of those guillotined in the House of Commons last week when the time limit on the Transport Bill debate was reached.

The plea was to be put to the Government by Colonel Dodds-Parker. Now, the only hope for the Trade's save-our-transport plea is when the Bill comes before the House of Lords.

The KINE. understands that the amendment will again be brought up on this occasion.

Are U.S. Takings Here Taxable?

In the House of Commons, on Thursday, E. P. Smith asked the Chancellor of the Exchequer whether the proceeds due to the U.S. film industry in respect of films exhibited in Great Britain were subject to British income tax.

Mr. Glenvil Hall, Financial Secretary to the Treasury, said that under Article VIII of the Double Taxation Convention between the United Kingdom and the United States, film rentals, in common with literary and patent royalties, were exempt from tax in the country of origin unless the recipient had a trading establishment there.

Where a United States film producing company marketed its films in this country through a subsidiary company, the subsidiary was liable to a tax on the profits of distribution, and the rentals payable to the United States company were exempt from tax.

British film companies enjoyed a similar exemption from United States taxation.

Winter Garden Theatre Licence

The House of Lords concluded the hearing of the appeal by Winter Garden Theatre (London), Ltd., against a decision of the Court of Appeal that they could not revoke a licence granted in 1942 to Millennium Productions, Ltd., to use the theatre for the production of plays on payment of £300 a week. Judgment was reserved.

Mr. Gilbert Beyfus, K.C., for the production company, submitted that the onus lay on the party who said a contract could be revoked to show something expressed or implied in the contract to indicate that it was not intended to be irrevocable. In this case there was no indication that it was intended to be terminable. If their Lordships rejected his submission on that point then he took it that the position would be that the contract could be determined by reasonable notice. Having regard to the nature of the contract, no period less than three months would be reasonable.

Laurel at Glebelands

Stan Laurel paid a visit to Glebelands last week. During his stay he played snooker with some of the residents.

in Parliament

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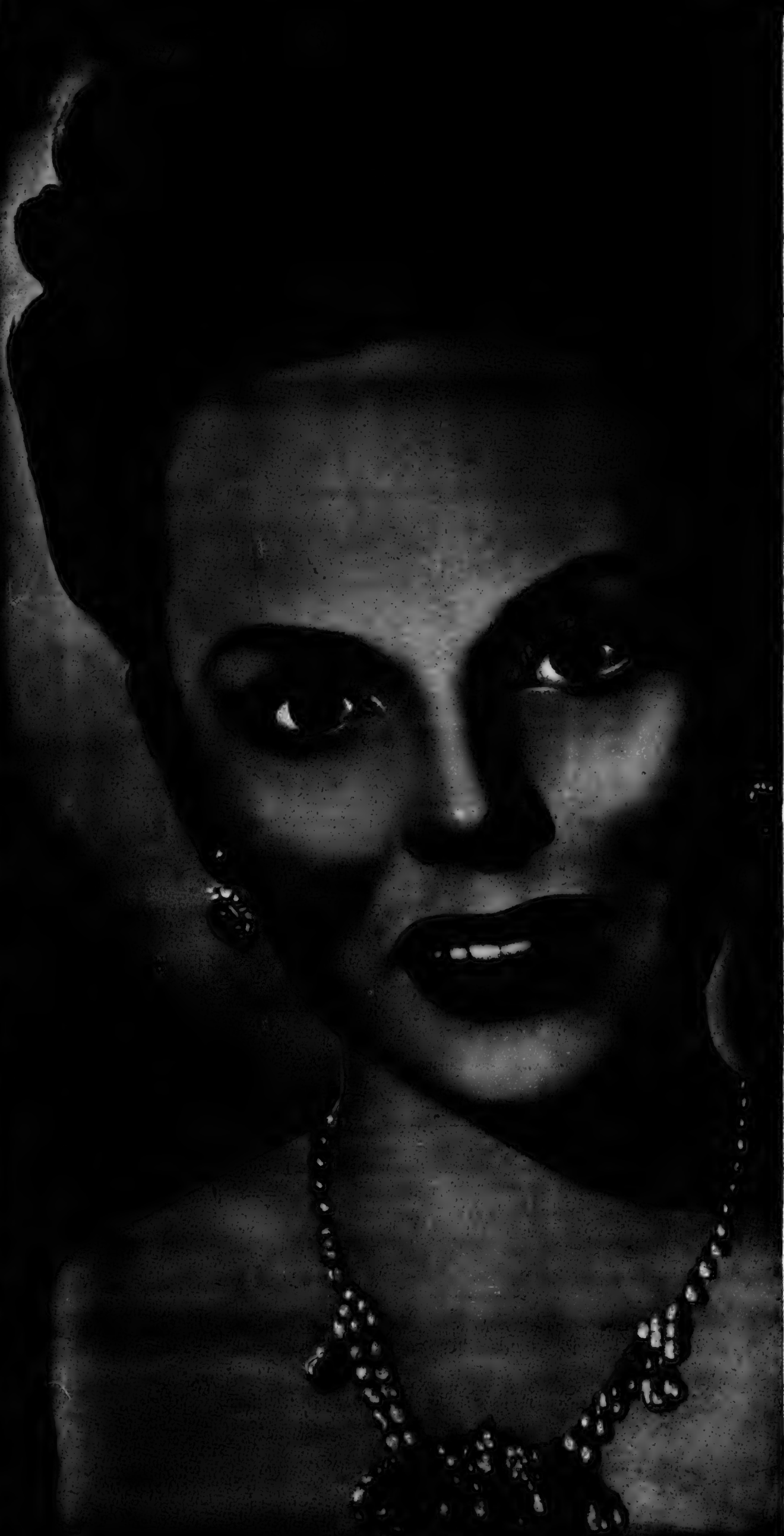


KINEMATOGRAPH WEEKLY
May 8, 1947

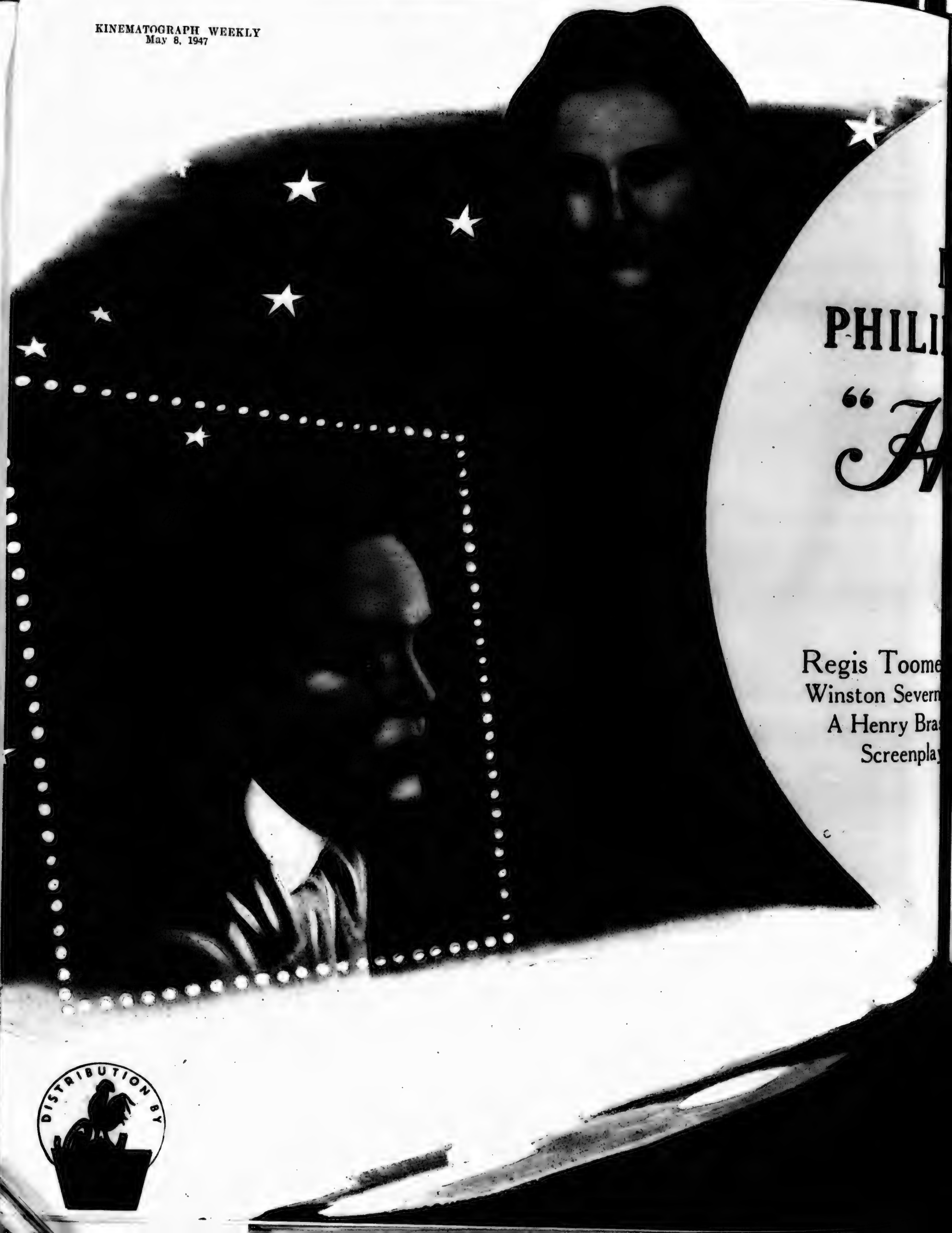
THE NEW PRC presents

NANCY COLEMAN
MARGARET LINDSAY
PHILIP REED
FELIX BRESSART
in
"HER SISTER'S SECRET"
with
REGIS TOOMEY • HENRY STEPHENSON
FRITZ FELD • GEORGE MEEKER

A HENRY BRASH PRODUCTION
BASED ON THE NOVEL "DARK ANGEL" BY GINA KAUS

DIRECTED BY
EDGAR G. ULMER

DISTRIBUTION BY


PHILI
"A
Regis Toome
Winston Severn
A Henry Bra
Screenplay
DISTRIBUTION BY

NANCY COLEMAN

ARGARET LINDSAY

REED · FELIX BRESSART

in

Her Sister's Secret"

with

ome • Henry Stephenson • Fritz Feld • George Meeker

evern • Helene Reigh • Frances Williams • Rudolph Anders

Bra Production Based on the Novel, "Dark Angel" by Gina Kaus

nplay by Ann Green • Associate Producer Raoul Pagel

Directed by Edgar G. Ulmer

PRC Pictures

"Her Sister's Secret"

TRADE SHOW

STUDIO ONE

TUESDAY, MAY 13th

at 10.45 a.m.

DISTRIBUTION BY

EDINBURGH

"FOREIGN PRODUCERS CAN HELP DOLLAR SITUATION"

Separate Quota Legislation for Scotland Wanted

A RESOLUTION that there should be separate quota legislation for Scotland where the public attitude towards British pictures was different from that in England was passed by the Edinburgh Section, which also reiterated its demand for a separate apprenticeship scheme. A. S. Albin presided.

Mr. M'LAUGHLIN raised the subject of the new Films Bill, and said they were asked to pass a resolution and send it to the Board of Trade urging that the renters' quota should not be dropped. It was a fantastic suggestion, he said, it should still be higher than the exhibitors' quota.

Mr. DICKSON said the exhibitors' position was very serious. They were going to be loaded with a much heavier quota without having many more pictures available with which to fulfil it. The producers had evidently got the upper hand on the Films Council where exhibitors were a small minority. Sir Alexander King, C. P. Metcalfe and E. J. Hinge had done their best, but if the others were against them they had not much chance. The general opinion was that the quota proposals were quite unworkable, for the pictures were not just there.

British Pictures

MR. ALBIN said not many realised how serious the position was. There was no doubt that Sir Alexander Korda and Mr. Rank, the only two producers of real big films, had persuaded the Films Council to their way of thinking. Those big British pictures all went to the circuits, and the independents got none. When the independents asked how they were to fulfil their quota they were told to show their pictures double time.

In England they might get by with what was left to the independents, because there was a demand for British pictures there, but in Scotland if they put a British picture on their canopy the people passed them by. Things were so different in Scotland that they must have different legislation. This was one of the issues they must fight.

Mr. M'LAUGHLIN said producers told them to show a film for six weeks if necessary to fulfil their quota. That would not be profitable for a city the size of Edinburgh. He moved

"That this section is of opinion that the renters' quota should be continued in order that foreign producers should use some of the large profits they make in Britain to make employment in Britain, and to help to keep the amount of dollars spent on the importation of American films to the minimum."

Mr. ALBIN seconded, and this was agreed to.

It was agreed also to send a resolution to the Scottish Executive that the section is of opinion that there should be special quota legislation for Scotland.

The Apprenticeship Scheme

MR. ALBIN, reporting on the last meeting of the Scottish Executive, said the Edinburgh resolution had been submitted on the question of the national apprenticeship scheme, which, in their view, was unfair, unjust and unworkable, and demanding that Scotland should have a separate scheme of its own. The executive had remitted the matter to the joint committee with the N.A.T.K.E.

Mr. M'LAUGHLIN said in the General Council Mr. Fuller had dismissed the Edinburgh resolution by saying that Edinburgh expressed a wish to contract out of the scheme, and that was tantamount to repudiating it, and would so destroy its national character as to render it unacceptable to the Government Departments. They should tell Mr. Fuller that Edinburgh did not express a wish, but demanded that they be allowed to contract out of the scheme.

Mr. DICKSON said he had reported at the General Council that Edinburgh wanted a simpler Scottish scheme, but Mr. Fuller said the Government Departments would not accept a simpler scheme, and also that it was not compulsory to take on an apprentice.

Mr. M'LAUGHLIN was quite certain Mr. Fuller was talking without his brief when he said the Government Departments would refuse to work any scheme which applied only to England. He moved that they reiterate their motion of the March meeting that the Edinburgh Section demanded that Scotland be allowed to contract out of the apprenticeship scheme.

Mr. ALBIN, seconding, said they must tell Mr. Fuller that they did not accept his ruling, and they were not going to accept this scheme.

Mr. M'LAUGHLIN said as far as he understood it the only chance they had of upsetting this decision was that the minutes at next meeting be not adopted, which was very unlikely.

The resolution was adopted, and it was agreed to send it to the Scottish Executive with a covering letter making their position absolutely clear.

S.O. Decision

REPORT on the deputation to the Magistrates received that morning on the subject of Sunday kinemas was presented by T. GRAHAM SALMON. The deputation, he said, put their difficulties before the Magistrates, stated that opinions differed among exhibitors, and asked the Magistrates if, in the event of the Trade agreeing to open on Sundays they would grant the necessary permission, because there was no point in taking a vote if it were to be of no avail.

The Magistrates took the attitude that they wanted the exhibitors' views. So J. S. Dunbar, of G.-B., briefly stated the case for Sunday opening, and R. M'Laughlin the case against, and then the deputation left. Afterwards, deputations were received from the N.A.T.K.E. and the Managers' Association. That was all he knew.

At this point a paragraph in an evening paper was read stating that the Magistrates, after hearing the deputations, had agreed to take no action.

The CHAIRMAN: Is that a good decision? (Cries of "Yes"). I think so, too.

Electricity Cuts

THE CHAIRMAN stated that the Coal and Fuel Officer for Scotland had been seen on the question of electricity cuts, and he had agreed that if Glasgow and London had resumed ordinary hours there was no reason why Edinburgh should not do the same.

Mr. M'LAUGHLIN thought it was going to be difficult to make a 25 per cent. cut with their theatres open as before.

Festival Advertising

IT was agreed that no additional newspaper advertising be taken during the period of the International Festival.

The SECRETARY reported that Laurel and Hardy had accepted the invitation of the section to lunch when they come to Edinburgh during June.

Alex Boyd, second from left, before leaving for Hollywood to study production administration methods at Warner Studios is wished "bon voyage" by A.B.C. colleagues S. K. Lewis, J. M. MacDonald and D. T. Goodlatte

No Limit to the Working Hours of Managers, Says S.C.M. Secretary

DIPLOMA QUALIFICATION FOR MEMBERS

AS professional men, there was an obligation upon members of the Society of Cinema Managers to do the job thoroughly, no matter how many hours over the agreed working week were occupied. This point was made by Sam Butchart, general secretary of the S.C.M., to the Newcastle branch, which was also informed of the ultimate intention of the Society to introduce a diploma qualification of membership.

"We begin at the point most such organisations fight 20 years to attain," said Mr. Butchart. "Normally, a trade union fights 10 years for recognition and 10 more years to win its first decent agreements. We begin with recognition guaranteed, and a decent agreement."

"There are certain disadvantages. In some ways it would have been better to have completed organisation first. However, as you are aware, circumstances virtually imposed the opposite course upon us. Now, with the least possible delay, we must complete the organisation."

Mr. Butchart sketched the history of the movement, paid tribute to the pioneering work of the C.M.A., and advised members that the figure of 2,500 members mentioned so frequently must not be misinterpreted as representing the pinnacle of hope or expectation. It was merely the minimum figure which would permit the ending of the parallel Cinema Managers' Separate Section, and the launching of the Society as an independent entity.

Professional Responsibilities

Following are some of the points made in a frank and detailed exposition of the conditions and prospects:—

We seek to establish a professional status worthy of the Industry and our place in it. That involved abandonment of claims for overtime, pay for Sunday work, and commission on subsidiary sales where those concessions are not already enjoyed.

Assistants and trainees should have every assistance in fitting themselves for the job. In due course, they hoped for a training theatre through every job of which embryo managers would have to work. Ultimately, new entrants would have to pass an examination to qualify "for letters after their names." Established managers would of course, qualify for the "letters" without examination. Ten years hence he believed the "degree" would be the recognised qualification. The hours clause was inserted simply to provide a ground upon which systematic overworking of managers could be attacked.

He hoped that a superannuation scheme would soon be formulated. There was, he believed, a better method than that of group insurance; but it would be indiscreet at this juncture to discuss it.

Nominees' Position

Answering questions, Mr. BUTCHART said:—

(1) Nominee managers were not automatically members of the Society of Cinema Managers. Each would have to submit a nomination form with appropriate subscription.

(2) About 3,000 forms had already been sent out. If he could get a little assistance from Central London managers the distribution of forms should be completed within three or four weeks.

Wages Claims

(3) Managers who were afraid to claim the grade wages agreed, he feared, were admitting tacitly to employers that they did not regard themselves as being up to standard. Really competent men had nothing to fear. He had already dealt with about 75 cases. Only 5 per cent. of them had been affected adversely.

R. C. SIDNEY-WILMOT presided, and E. SMITH, whose approximate ideal was promised in the Society, moved a most cordial vote of thanks to Mr. Butchart.

"Traffic With The Devil" for Edmonton

Edmonton Corporation has received letters from the Royal Society for the Prevention of Accidents, and from Metro-Goldwyn-Mayer in respect of the film "Traffic with the Devil," and efforts are to be made for it to be shown in Edmonton kinemas, preferably during the local Safety Fortnight.

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STUDIO NEWS AND VIEWS

Studio Journals Are Doing a Fine Job—Riverside and the Board of Censors—Snow Scenes at Shepherd's Bush With A Crashed Dakota

THIS week let's consider journalism in the studios. Not the itinerant correspondent like myself who comes and goes on his more or less lawful occasions on behalf of his magazine or newspaper, but the studio workers who produce their own journals, magazines, bulletins, wall-sheets for their own personnel.

Since I have been covering the studios I have seen most of the very varied literary efforts produced by and for studio workers, and my impressions all add up to the fact that these productions are what the authors of "1066 and All That" would call a Good Thing. They give news of domestic interest, and they sometimes express views of national interest on their own special problems. Above all, they assist in creating and keeping lively that team spirit which means all the difference between flagging schedules and snappy production, between an average picture and a winner.

These studio journals range from a couple of roneoed sheets to quite large and sumptuous magazines. I know few, if any, of the editors and managing committees. Purposely I have delayed any inquiries as to who does what, as to how group "A" gets more and better paper than group "B," and similar intriguing questions. My purpose now is to pay a tribute to those who produce these sheets; and I will take "The Pinewood Merry-go-Round" as an example.

I know only that this journal is published by Independent Producers, Ltd., and that its editor is T. J. H. Moore, who, for all I know, may be anything from a chief accountant to a chippy. I realise, too, that the magazine is fortunate in being able to obtain liberal supplies of good quality paper. But I am concerned with contents rather than format and display—although I award the Pinewood people alpha plus for their enterprising presentation.

The contents are first-rate—and presumably they would still be first-rate even if the journal were printed on a duplicator on continuation sheets. Here is evidence of shrewd editorial selection and broad thinking. In the April issue an editorial discusses the question of the shorter working week.

An obviously authoritative article tackles the question of absenteeism with facts, figures and thoughtful analysis. Another long article by guest-writer Tom O'Brien, of N.A.T.K.E., discusses the issues involved in the battle for a five-day week. A fourth feature article is a spirited reply by a Pinewoodian to radio criticism of projectionists by Stewart Granger, Ronnie Neame and David Lean.

Here is a collection of articles that would do credit to any Trade paper, and each is specially pointed at the paper's own special public. Nice journalism!

Other studio publications are doing an equally efficient job, although perhaps in more modest ways. I hope in the next few weeks to meet most of the editors of these journals and to have something more to say about their aims and ideas. They are doing a fine job in fostering a common point of view in the studios and sometimes in tackling problems of equal importance to both managements and workers.

MATTERS OF TREATMENT

TWO INTERESTING treatment stories emerged from a visit I paid to Riverside. The first deals with the story treatment given to "They Walk Alone" for screen purposes; the second, to the architectural details of the farm which is one of the main backgrounds to the plot.

Author Max Catto, who has also done the screen version, told me that there were discussions with the Board of Censors before this story of a homicidal nymphomaniac was made over for films. A special treatment was written, giving more sympathy and less viciousness to the central character; and this version, after reasonable discussion, was passed almost without alteration.

This is an example of a wise precaution taken at the proper time; it was not always thus in British film circles. Incidentally, I believe the same tactics are being adopted with "No Orchids for Miss Blandish," which will shortly go into production at Twickenham.

The other treatment story concerns art director Ivan King, who has built a first-rate farmhouse set, consisting of interiors and farmyard exterior, into the comparatively small compass of the Riverside sound stage.

Treatment here concerned the architectural features of a farm—old, modernised, originally set in Yorkshire, but for location purposes to be fitted into a Cornish landscape.

The incredibly youthful-looking King, who nevertheless has spent many years in the Carter stable, examined many splendid and historic specimens of farmhouses, small manors and other old stone dwellings in various parts of the country. He gathered snippets of inspiration from here and there, and then welded the whole lot, according to the soundest architectural principles, into a composite farm that has character and charm, as well as dramatic values. His modest recipe: "Make it Tudorish, and you can't go wrong."

Incidentally, King has done a fine perspective job in the farmyard, which has to merge into the far hills, with amazingly little depth in which to accomplish the illusion. A barn actually built in perspective as to the longer wall and the roof, and which can be pivoted to accommodate any desired camera set-up, figures largely in this ingenious piece of studio illusion.

A light-hearted rehearsal at Southall for THINGS HAPPEN AT NIGHT. In the picture are Alfred Drayton, Frank Rawlings, props assistant, Mark Boswell and Steve Barham, electricians, Francis Searle, director, Ken Talbot, camera operator, John Winbolt, focus, Marjorie Owens, continuity, Leon Bijou, 1st assistant, Leslie Rowson, lighting expert, Henry Moore, art director, and Jim Bridge, props, on set. Below: Robert Hamer rehearsing Googie Withers for a scene in Ealing's IT ALWAYS RAINS ON SUNDAYS

TRICKY SESSION

THE TWO hours I spent on the set at Southall, where Francis Searle is busy making "Things Happen at Night," with Alfred Drayton, Robertson Hare, Gordon Harker and Garry Marsh, were an object lesson in the difficulties of getting on to celluloid a routine which will look excessively simple on the screen.

Drayton, dozing in the chair, had to be aroused by curtains being drawn, seemingly of their own volition, do a double take-'em and walk over to the windows to investigate. Nothing much to look at, but a very tricky piece of timing depending on Drayton picking up the sound of the moving curtains at just the right moment and timing his business to the final movement of the drapes.

Watching the rehearsals and takes for this short scene made me realise afresh why so many directors are proud when they succeed in getting two minutes of screen time into the can in a day's shooting.

Drayton is an admirable trouper, and for a man who portrays such choleric individuals on the screen, incredibly patient with tedious business. In this case he was helped by a friendly unit who worked admirably as a team—as I particularly noticed when a change of scene took place and all hands turned to get the new set-up ready in record time.

SNOW SCENE AT LIME GROVE

DESPITE THE advent of spring, Shepherd's Bush is in the thick of one of the worst blizzards within memory. Studio four has been transformed into a glacier, resting place for a crashed Dakota (real), wrecked for Gainsborough's "Rescue." Director Ken Annakin is pleased with production progress.

Huge canvas and plaster snowdrifts cradle the aircraft. Thirty-foot-high backings provide a panoramic background of towering peaks and crevasses, and around the set the swirl of a snowstorm awaits the flick of a switch.

Art director R. Yarrow and property master Arthur Rumsey are responsible for the Alpine atmosphere. Three hundred tons of inedible salt have been acquired for the snowdrifts, and dressed with naphtha to provide realistic sparkle. Sacks of transparent plastic shavings become fan-driven snow, and for the knee-deep drifts in which the artistes move a special compound is being used. High-pressure foam produces the snow which clings to the clothing and faces.

The greatest problem for Yarrow

Elstree (M-G-M) Opens With a Big Set—Mycroft at Work Again

has been to match up the location shots which have been taken under the ever-changing climatic conditions, as the lighting in the mountains changes almost constantly. Specially-painted backings, however have solved the difficulty.

Production of "Rescue" has brought many interesting challenges to the technical staff. How to rock the Dakota in flight, for instance. Yarrow, however, has vented a 30 ft. by 12 ft. rocking cradle with four 30-ft.-long projecting cantilever arms, the whole contraption finely balanced so that eight men pu'ling on the cantilever arms can rock the Dakota cabin to produce an exact simulation of a plane's movement in flight, and during the crash.

To take the camera into the cabin in flight, a static "pencil" arm has been devised to move inside the fuselage.

ELSTREE OPENS

THE CONSTRUCTION and design of the Cosmopolitan Hotel set for "Brighton Rock," executed by construction manager Stan Yeomanson, to the design of John Howell, art director at the M-G-M Studios, Elstree, is quite a showpiece.

It completely filled one of the divided stages at the studios, the break being utilised as the swing-door entrance to the hotel. Forty-five feet in height, an unusual feature of the construction was that it was built from the top downwards. A fountain in the centre played during the shooting, and was operated by an internal electric pump. The balcony, which appeared to be supported by marble pillars, which were in fact hollow, was suspended from the roof, and was the largest of its kind hitherto attempted.

All the shooting on interior scenes has been done from this position to get the full sweep of the crowded lounge for which 200 extras were called. John Howell says, "This was a fine set with which to open the studios, and although much of the labour employed was new to films, the finish was exceptionally good. All the facilities for size and height have been fully utilised."

Lighting on the set called for a maximum of 4,000 amps. from the 25,000 amp-capacity power house; and lighting director Harry Waxman was delighted with the smooth change-over between the studios.

Peter Graham Scott, 23-year-old editor on "Brighton Rock," has led a complicated professional life this week. He has been cutting the film at Welwyn Studios, where the majority of the production is being carried out, and seeing midday rushes at Elstree, attending the press show of the J. Arthur Rank "Modern Age" documentary he made in the Sudan earlier this year, and rehearsing for a talk on his travels in "In Town Tonight."

VICTORIAN ATMOSPHERE

THE SECOND week's shooting on W. P. Lipscomb's production for Two Cities "The Mark of Cain" began on Stage 7 at Denham, where a composite set of the interior of Howard House has been built under the direction of art director Vetchinsky.

The house, a typical legacy of the early Victorian era, is octagonal in shape with a central hall and staircase which follows the shape of the octagon and leads to a 24-ft. high second storey from which five rooms open. There are seventeen "wild" pieces—sections that can be moved as required—incorporated in this set.

Set-dresser Arthur Taksen has been extremely busy. His acquisitions range from brass bedsteads with red plush backs to potted palms and hanging ferns. Technicians have been hard at work stencilling designs on to many rolls of wallpaper, which add to the dreariness of Howard House.

Sequences were shot of John Howard's (Patrick Holt) return with his young bride Sarah (Sally Gray) to his North Country home. Accustomed to French culture, she is appalled by the ponderous respectability of her new surroundings. Last in the row of disapproving servants waiting to greet their new mistress was 14-year-old Janet Kay, in the role of "the tweenie," straight from P.R.A.D.A. It was her first appearance before the camera. Actress Jacqueline Robert from Paris was on the side to add polish to the French accents when required.

MYCROFT RETURNS

ARTHUR DENT, of Advance Films, tells me that this company has started production of a feature film, "Coming Thru' the Rye," dealing with the life of Robert Burns. The event marks the return to active production of Walter Mycroft, who was a leading light at the B.I.P. studios for so many years. He is acting as producer.

The singing of the immortal songs will be a big feature of the picture, and for this purpose a famous choir and leading singers are being engaged. The scenario was written by Gilbert McAllister. M.P., a well-known Burns authority.

Every facility is being given by the Burns Federation and other similar organisations. Mycroft is now in Scotland to supervise shooting of the exteriors, and will be visiting Irvin, Ayr, Kilmarnock, Dumfries, Mauchline, and Edinburgh. Production arrangements are being carried out in conjunction with Stanley Russell, of Thames and Clyde Films, Glasgow.

MORE NEWS FROM BELGIUM

MICHAEL BALCON'S unit in Belgium, making "Against the Wind," with Charles Crichton directing and Sidney Cole as associate producer, has now moved from the Ardennes to Brussels.

The Ardennes sequences came to an exciting conclusion with the shooting of a hectic chase scene showing a Gestapo car in hot pursuit of a member of the Resistance Movement. Filming one incident, the camera was nearly wrecked when some barrels crashed into the wooden barrier which had been erected to guard the cameramen.

At work in Hyde Park for scenes in Gainsborough's GOOD TIME GIRL. Dave Mac Donald directs Bonar Colleano, Jnr., Jean Kent and Hugh McDermott in the park during night shooting

Fifteen cows figured on the call-sheet for another scene in this sequence. They were turned on to the town bridge at Bouillon into the path of the car, meeting half way.

The entire population of Bouillon turned out to line the streets, and a religious procession of the first communion, which takes place at the Feast of Pentecost, was specially staged by M. le Doyen, of Bouillon, with nearly 200 members of the church of Bouillon taking part in the colourful ceremony.

Robert Beatty, Gordon Jackson, Simone Signoret and Peter Illing have been appearing in these sequences.

COVERING THE WORLD

THE WIDE range and diverse interests of the magazine "This Modern Age" are shown by the following account of activities of its camera units. Some are working on the "Development Areas" story just now, filming in South Wales, where they are covering the trading estate of Treforest and the Ebbw Vale steel and tinplate works.

In Scotland others are filming the shipyards on the Clyde and the trading estate of Hillington. Earlier in the week they covered the trading estates of Solway and Salter Bank in West Cumberland.

Another team is filming in Manchester the Avro Tudor II—in particular, the interior specially designed for B.O.A.C. by Lonsdale Hands. These shots are intended to be included in the issue on "Industrial Design," and it will be the first time that the specially designed interiors will ever be seen on the screen. Air-to-air shots of the Avro Tudor II will also be shot.

NEXT HELLMAN PRODUCTION

MARCEL HELLMAN'S next picture for Excelsior Films will be "This was a Woman," a screen adaptation of Joan Morgan's play which had a long run on the West End stage.

Production is scheduled to start at Riverside Studios, Hammersmith, on July 15.

"This was a Woman" will have world-wide distribution through 20th Century-Fox.

ABOUT PEOPLE

IN ACCORDANCE with his policy of filling appointments by promoting members of his staff, James Carter has appointed **Arthur Kelly** to be studio manager at Alliance's Twickenham studios. "No Orchids for Miss Blandish" is scheduled for early production there.

"Kel" (as he is best known in the Industry) took up his new position at the end of last month. He has been in the Industry for 18 years and always closely associated with Riverside. His 12 years with Stoll covered the laboratory, theatre and administrative sides, and for nearly six years now he has been in the sound department at Riverside, where he was chairman of the works committee.

Miss J. Pinkus is currently in charge of Transatlantic Pictures' story department. During the war she was in the Psychological Warfare Division of S.H.A.E.F., after holding a position in Postal Censorship. Prior to the war she held an administrative position in the Berlin office of Universal.

The illness of **Kieron Moore** necessitated a change in the original schedule at short notice on the production of "Mine Own Executioner" at Worton Hall. Kieron is confined to his bed with german measles and, as a result, producer-director Anthony Kimmins was forced to by-pass sequences in which Moore appears.

LEONARD WALLACE

DEVON & CORNWALL

EXHIBITORS REFUSE BOOK INSPECTION

Rentals Squeeze Becomes Tighter As Supply Falls Below Demand

AFTER hearing details of the Joint Committee minute on film rentals at their monthly meeting, Devon and Cornwall branch of the C.E.A. unanimously passed a resolution declaring that it was contrary to commercial practice to produce books to the supplier, and that it was the opinion of the branch that such practice should in no circumstances be undertaken.

COUN. LESLIE G. HILL, who presided, reported that when the C.E.A. met members of the K.R.S. on April 10 there was a seven-points policy on new rentals for informal discussion, but no direct negotiations took place. Discussion centred mainly around the paragraph in which exhibitors wanted 50 per cent. rates on a sliding scale, with a maximum of 50 per cent. for complete programmes and a sliding scale operating upwards.

"The whole crux of the matter so far as I am concerned is upon what basis the break figure shall be based," he said. "You all know that the squeeze is getting tighter all the time, and will continue to do so just as long as the supply remains below the demand."

He stated that there appeared to be a growing tendency on the part of some American exhibitors to introduce some kind of set scale for each kinema. He gathered that the Americans were not particularly anxious to increase the flow of their films into this country, and pointed out that for a number of years, particularly the war years, they had increased their revenue from a much lesser number of pictures coming into this country.

Anti-U.S. Trend?

The situation was being worsened by the apparent anti-American attitude adopted in certain quarters. Moreover, they could not separate the question of films rental from that of quota. The two things were bound together, and all the agitation for either an increased quota or a diminution in the number of American films imported into this country was going to mean to exhibitors generally a higher films rental policy.

There was a body of opinion who thought film rental scales should go upwards and not downwards, but again the whole crux was how the break figure is determined.

MR. HILL emphasised that he believed films rental was very much the problem of the independent exhibitor and had no bearing at all on the business of the circuits or the larger concerns.

When he asked whether exhibitors would produce their books there was a chorus of "No" from the members.

Formula Needed

MAURICE PRINCE thought a formula should be worked out showing what exhibitors considered to be economic rentals.

PETER MYOTT could not see that exhibitors had anything to hide, and stated he had shown his books for a break figure.

GEOFFREY C. TAYLOR inquired whether after all the crux of the whole business was not caused by the fact that the keen buyers were saying very little, but that those who were getting stung were making all the fuss.

The CHAIRMAN believed the only way to get relief at all was through the forthcoming legislation. He was amazed by the supineness of some exhibitors, and declared that he would sooner be controlled by the Government than by a monopoly any time.

Renters' Quota Discussed

ON the subject of the films quota a detailed report of General Council proceedings was given by MAURICE PRINCE, who stated that many were horrified to read that people interested were lobbying the Board of Trade with a view to either getting the renters' quota abolished or a terrific quota put on to the exhibitors. It was his experience that the general public believed there was an inexhaustible supply of films from somewhere, particularly British films, and that British films could be shown every day of the week, but that exhibitors showed American films because they were not patriotic or because it was commercially advantageous for them to do so.

Approach to B. of T.

The CHAIRMAN said General Council hoped branches would implement suggestions by writing to the Board of Trade on the matter, and he noticed from the Trade Press that branches all over the country were sending in resolutions against the abolition of renters' quota in the forthcoming legislation. Some of the exhibitors could tell the Board of Trade the difficulty they were experiencing in getting quota. If the exhibitors' quota were put up beyond the figures they had at present he thought there would be many more than the 1,100 defaulters they had last year.

It was decided to send a resolution to the Board of Trade strongly urging the retention of the renters' quota, such quota to be in excess of that imposed on the exhibitor.

General Grading Policy

ON the N.A.T.K.E. proposals for the grading of kinemas, the CHAIRMAN stated that so far as that branch was concerned he believed it was right to say that there would be no reclassification of kinemas until a general policy was agreed.

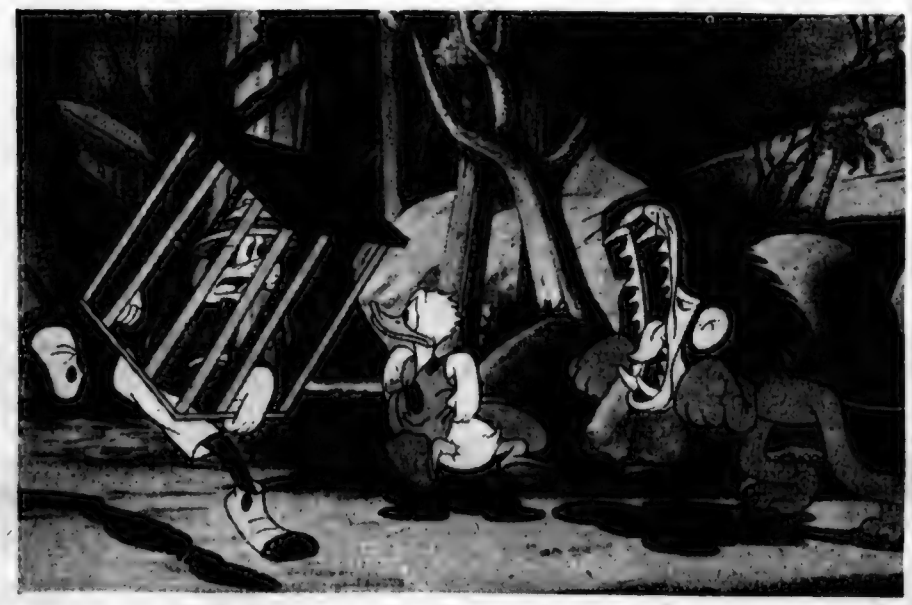
16-mm. Competition

COMPLAINT of strong competition from a 16-mm. travelling show putting on a film which he had booked for June was made by A. BAURESS, of St. Austell. He stated that the 16-mm. film was being shown only a mile from a static kinema, and wondered what action could be taken in the matter.

The CHAIRMAN stated that the C.E.A. had formed a special committee to go into cases brought to their notice and they would try to formulate a policy with the K.R.S. Meanwhile, he suggested that the exhibitor concerned should take the matter up with the renters and get the 16-mm. barred.

The next meeting will be held on May 27.

The seventh of the "Whistler" series THE THIRTEENTH HOUR stars Richard Dix with Karen Morley. It will be Trade shown by Columbia on Tuesday, May 20 at Own Theatre at 10.45 a.m.



A scene from Disney's "Frank Duck Brings 'Em Back Alive," the latest Donald Duck cartoon being released by RKO-Radio

N. IRELAND C.E.A. STORM BLOWS OVER

Greater Measure of Alliance With G.C.

THE agitation for local autonomy among members of the Northern Ireland C.E.A. appears to have subsided and the matter has been resolved by a resolution at last week's meeting that there should be a greater measure of consultation between the branch and headquarters. Louis Hyman presided.

The situation arose originally from the acceptance by the General Council as members, exhibitors whose applications had not previously been approved by the branch. Another issue was the application of C.E.A. agreements to Northern Ireland without consultation with the branch.

It was agreed there should be a greater measure of liaison with the General Council and that every endeavour should be made to bring this about.

C.T.B.F. Effort

WHEN the question of doing much more for the C.T.B.F. in Northern Ireland was raised, it was stated that Mr. Viveash hoped to visit Belfast in May to discuss the matter with the provisional local committee and, possibly, address the branch.

Film Rentals

ON the subject of film rentals, members asked whether action could not be taken to get them reduced to more economic limits and to check the tendency for them to rise still higher.

The view was expressed that the matter was one upon which all members should reach if possible a definite agreement on any line of action to be taken.

It was decided to have the matter fully ventilated at the next meeting

16-mm. Competition

IT was decided that the campaign against unfair competition by owners of 16-mm. units should not be relaxed and that all steps be taken to control their activities in situations where they competed with regular kinemas.

W. Cartledge was co-opted a member of the committee in place of J. D. Russell, who resigned on taking up a new post with A.B.C.

Tribute to T. H. Macdermott

MAIN feature of the luncheon which followed was the tribute paid to T. H. Macdermott, who has been selected as chief of the newly formed theatre sales department of Gaumont-British.

LOUIS HYMAN, the chairman, said they all regretted they were to be deprived of the valuable services of another of their past-presidents, T. H. Macdermott, whom they heartily congratulated on his promotion. He was leaving the Classic almost immediately on a special mission to America, and they wished him every success. During his 19 years in Belfast he had been most popular with all classes and had been invaluable to the C.E.A. In wishing him every success in his future appointment, he asked Mr. Macdermott to accept a gift of a double silver inkstand from his many friends.

Replying, Mr. MACDERMOTT said he had been greatly touched by the tributes paid to him and the gift which he would always treasure of the happy memories he had of his long stay in Belfast. He knew they would welcome his successor, J. T. M'Dougall, who came from the Rutland, Edinburgh.

ND C.E.A.

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Measure of With G.C.

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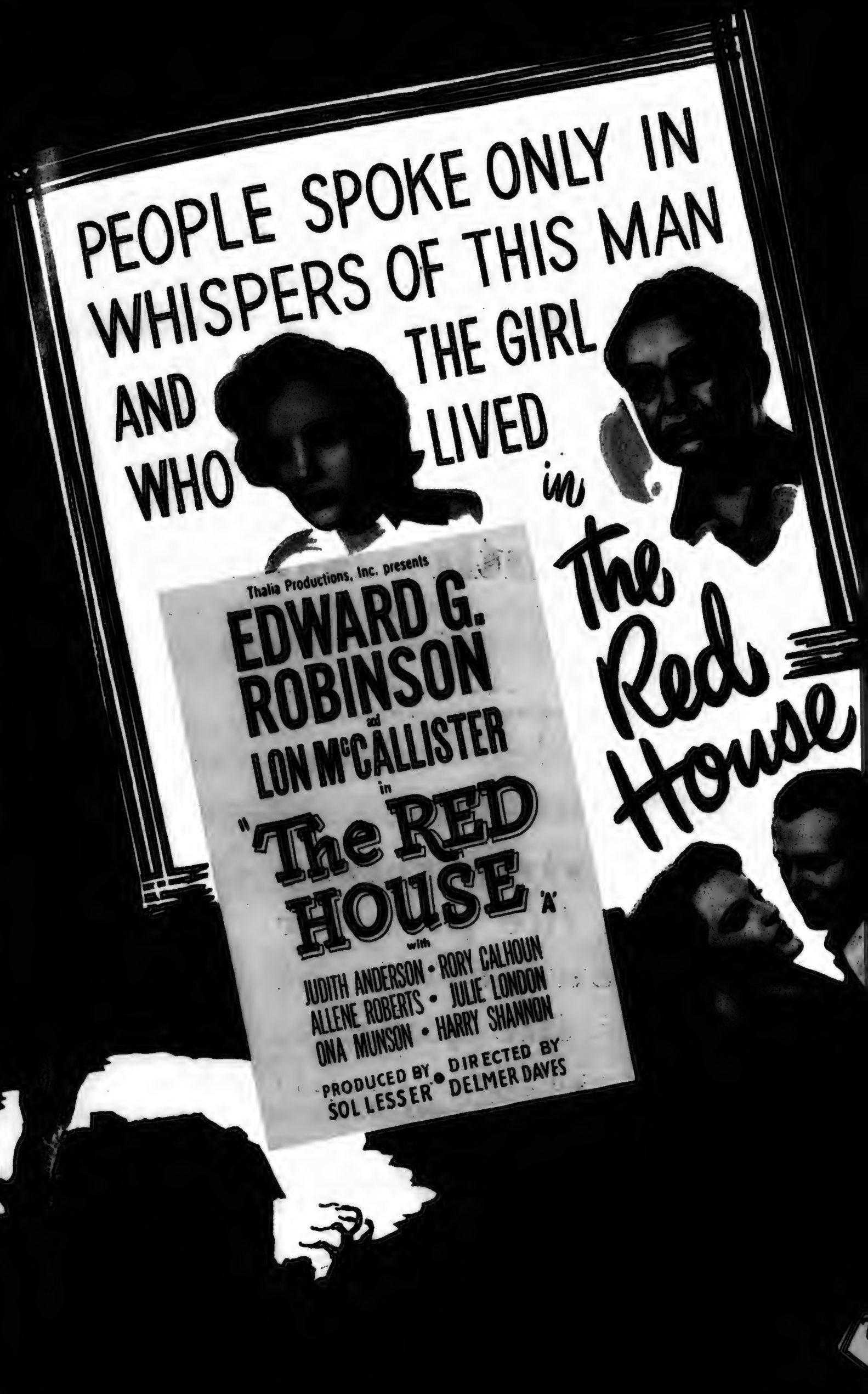

The Royal Tour of South Africa

A vivid record of the premier news event of the year

IN TWO REELS · RELEASED ON MAY 12th BY

GFD

GENERAL FILM DISTRIBUTORS

THE WEEK IN SCOTLAND

Magistrate Condemns Increases in Saturday Prices

ACCUSATION RESENTED AT GLASGOW

BAILIE MYER GALPERN, Glasgow's senior magistrate, criticised Saturday increases in the prices of admission to kinemas when he addressed holders of kinema and theatre licences at a meeting of the City Licensing Court.

"The magistrates fail to see any valid reason why prices should be increased for Saturday shows," he declared, "especially when we are informed that the running time of performances is actually curtailed on Saturday evenings. We suggest licence-holders do not make any extra charge."

R. BENNELL

Bailie Galpern revealed that a number of patrons had complained about queueing—and then going in to find plenty of seats in the stalls. "The obvious intention," he said, "is that the higher priced seats should be occupied before the general public are allowed to occupy seats in the stalls.

"The magistrates view with very strong disfavour such a practice. This complaint has a very definite basis on fact, and we hope licence-holders will take steps to obviate any further criticism of this kind."

Immediate reaction to Bailie Galpern's warning by the Glasgow area kinema circuits was: "Is there any truth in this allegation?" General reply of the Glasgow Trade was: "No. If Bailie Galpern can prove that any kinema is indulging in this practice, that kinema should be named, brought before the licensing court and reprimanded."

Ritson Bennell, supervisor of G.-B. kinemas in Scotland, said: "I have no knowledge of the practice. It would be a most uncommercial one. It certainly does not happen at any of our theatres."

Managers suspect that patrons once inside see empty seats around them, and are angry without realising these seats have been newly vacated.

Cinema Club Luncheon

Miss Kathleen Garscadden, "Aunt Kathleen" of the Scottish Children's Hour, was the guest of honour at last Friday's Cinema Club meeting, presided over by Jack Breckenridge. Eighty members and friends attended.

A musical interlude was provided by J. Robertson, Inspector Crowe of the Glasgow Police, and Constable Holmes, after which Alec Langlands reported that the Gleneagles Outing looked like being an unqualified success, and he hoped to have at least fifty travelling next Friday. There had been a disappointing response from film offices, but he hoped to induce quite a number to travel before Friday.

After several applications for membership had been read, the Secretary announced that he was awaiting confirmation from Laurel and Hardy to arrange the special luncheon in their honour next month, and directly arrangements were made, full particulars would be given to the members.

Past-President Horace Coxall voiced the thanks of the club to the guests.

Gleneagles Outing

Cinema Club and Cinema Trade golfers are reminded that the annual outing to Gleneagles is on Friday, May 9. Those who have not yet obtained tickets should get in touch with Alec Langlands, United Artists.

Edinburgh Heavy-weights!

Last week the proprietor of the New Tivoli, Edinburgh, Jack Robertson, was presented by his wife with a daughter—a big, bouncing baby weighing 10½ lb.—a real heavy-weight. Appropriately, Mr. Robertson was showing exclusively in his house last week the film of the Woodcock-Baksi heavy-weight fight.

No Check on Sweet Sales

Kinemas can carry on selling sweets and cigarettes after the normal trade hours prescribed for shops. This has been agreed by the Government Committee of Inquiry into shop closing hours.

Both the C.E.A. and the Theatres National Committee made representations on these points.

Unable to obtain suitable accommodation, the committee of the Weston-Super-Mare Sunday Cinema Association secured this caravan which it used in a prominent position in the High Street. Ken Rowland, manager of the Odeon, wearing a dark coat, is on the right of the picture. On his left is Mr. Sherwood (G-B.) and next to him, C. Booth of the Odeon. Looking through the window is Mr. Smith (G-B. publicity)

ON THE SUNDAY OPENING FRONT

C.E.A. and Churches Prepare for Liverpool Poll on May 20

THREE MORE DATES FIXED

LIVERPOOL.—Town's meeting on April 30 decided against Sunday opening by 308 votes to 222. W. J. Speakman (chairman, North Western branch C.E.A.) pointed out that the majority of the staffs employed in kinemas preferred to work on Sundays and have a day's holiday during the week. As reported in last week's KINE., May 20 has been fixed as the provisional date for the poll. The Bishop of Liverpool (Dr. Clifford Martin), through the medium of the Press, has asked exhibitors to agree to the holding of open debates in each ward of the city.

BIRKENHEAD.—A recommendation from the Watch Committee that a public meeting be held on June 20 to consider the continuance of Sunday opening was due for consideration by the Town Council yesterday (May 7).

NORWICH.—Poll, April 30. In favour, 16,951; against, 5,051.

STRETFORD.—Town's meeting on April 28 decided in favour, by 68 votes to 5 against.

READING.—Town's meeting to be held on May 20.

WAKEFIELD.—Poll fixed for May 15.

HEMEL HEMPSTEAD.—Poll. In favour, 2,474; against, 633.

IPSWICH.—Poll. In favour, 15,321; against, 5,170.

PONTEFRACT.—Poll. In favour, 2,357; against, 1,025.

PETERBOROUGH.—Poll, April 28. In favour, 7,102; against, 1,796.

OLDHAM.—May 13 has been fixed as the date for a poll at Oldham (Lancs).

WARRINGTON.—Town's meeting on April 30 decided against Sunday opening by 720 votes to 176. Polling day will be May 17, if a petition for a poll is presented.

CLOWNE.—Following a public inquiry, W. B. Harris, the Home Office inspector, has decided that there is a demand for Sunday kinemas, which means that exhibitors may apply to the magistrates for licences.

Cars Wanted at Manchester

Any help that exhibitors in the area can supply in the way of cars, last-minute publicity aids or personal services will be welcomed by the Manchester Sunday Cinemas Association for to-day's (May 8) poll. Dennis C. Walls, the chairman, and his committee have conducted a brilliant campaign for this highly important fight, but, as he points out, it's up to everyone to contribute what they can to ensure success.

Gene Tierney and Rex Harrison in THE GHOST AND MRS. MUIR, due for early Trade presentation by 20th-Fox

New Films at a Glance

Title and Renter.	R.T. and Certificate.	Stars.	Remarks.	Box-Office Angle.
*Amazing Quest of Ernest Bliss, The (A.B.F.D.)—British.	80 min. (U)	Cary Grant, ... Mary Brian, Peter Gawthorne.	Romantic comedy-drama with sophisticated story. "Kine." review August 6, 1936.	Fair revival for all (CC).
Banjo (RKO-Radio)—U.S.	67 min. (U)	Sharyn Moffett, ... Jacqueline White Walter Reed	Sentimental juvenile comedy drama with a clever and appealing dog interest. Acting natural, direction resourceful and staging appropriate.	Good supporting proposition for the masses and family (CC).
*Bank Holiday Luck (A.B.F.D.)—British	35 min. (U)	Fred Wynne, ... Olive Sloane, Arthur Denton	Carefree holiday-making featurette. Good presentation and commentaries	Good appeal for the masses (CC.)
Black Angel, The ... (G.F.D.)—U.S.	80 min. (A)	Dan Duryea, ... June Vincent, Peter Lorre.	Powerful and ingenious murder mystery melodrama with an arresting and completely unexpected "Lost Week-end" climax. Acting, direction and staging much above the average.	Outstanding thick-ear (NC).
Caught in the Draft ... (Paramount)—U.S.	81 min. (U)	Bob Hope, ... Dorothy Lamour, Lynne Overman.	Good war-time knockabout comedy. "Kine" review August 7, 1941.	Good light booking for all (CC).
*For the Love of a Queen (A.B.F.D.)—British.	87 min. (A)	Clive Brook, ... Madeleine Carroll, Emlyn Williams.	Costume drama, set in the Court of Denmark in the 18th century. Original "Kine" review, February, 14, 1935.	Good general revival (C).
Hit Parade of 1947 ... (British Lion Republic) —U.S.	90 min. (U)	Eddie Albert, Constance Moore, Joan Edwards.	Jolly, refreshingly intimate song-and-dance show, the latest and easily the best of the "Hit Parade" series. Story human, cast versatile, staging colourful and numbers tuneful.	Capital light booking (CC).
†Homestretch, The ... (20th Century-Fox)—U.S.	97 min. (A)	Cornel Wilde, ... Maureen O'Hara Glenn Langan.	Spectacular romantic melodrama of the Turf, photographed in beautiful Technicolor. Intriguing triangle situations, tender romance, colourful and exciting race-track scenes.	Excellent general booking (NC).
Lost Honeymoon ... (G.F.D.)—U.S.	70 min. (A)	Franchot Tone, ... Ann Richards, Tom Conway.	Half-hearted farcical fling. Appeal mainly in title, stars and handy footage.	Very moderate star and title proposition (C).
*Phantom Shot, The (International)—British.	50 min. (A)	John Stuart ... Olga Lindo, Howard Marion-Crawford.	Murder mystery film crime quiz	Fair British quota booking (NC).
Rookies Come Home (G. F.D.—Universal) —U.S.	76 min. (U)	Bud Abbott, Lou Costello, Beverly Simmons	Generously mounted but singularly unfunny knock-about comedy. Co-stars work hard and staging good, but gags thin.	Star booking mainly for the family and sticks (CC).
Swell Guy ... ... (G.F.D.)—U.S.	87 min. (A)	Sonny Tufts, ... Ann Blyth, RuthWarwick.	"Bad-hat" romantic melodrama. Story pointless and acting undistinguished.	Doubtful booking (NC).
*Take My Life ... ... (G.F.D.)—British	79 mins. (A)	Hugh Williams, Greta Gynt, Marius Goring	Polished murder mystery melodrama showing how a prima donna saves her husband from the gallows. Story exciting and intelligent, acting excellent and direction resourceful.	Very good British offering (NC.)

(CC) Excellent for Children. (C) Suitable for Children. (NC) Not for Children.
*British Picture. †In Colour.

Reviews for Showmen

THE HOMESTRETCH

20th Century-Fox. American (A). Photographed in Technicolor. Directed by Bruce Humberstone. Featuring Cornel Wilde, Maureen O'Hara and Glenn Langan. 8,700 *feet. Release not fixed.*

SPECTACULAR romantic melodrama of the Turf, beautifully photographed in Technicolor. The triangle tale concerns a gambler and one-horse owner, who wins a girl from another man, but experiences many exciting ups-and-downs before realising his good fortune and coming home permanently to roost. Cornel Wilde and Maureen O'Hara are the ehequered couple, and their good acting and the superb backgrounds, which include scenes at Ascot and London at the time of the Coronation, and a variety of race tracks in America and Brazil, are equally responsible for refreshing and colourful entertainment. An American "Wings of the Morning," it should appeal strongly to the majority of picturegoers. Excellent general booking.

Story.—Jock Wallace, irresponsible race-horse owner, tricks his wealthy rival, Kitty Brant, when he buys "Abby R," a champion filly, for five hundred dollars from Martha Hale, elderly woman with no knowledge of the Turf. Her niece, Leslie, accuses Jock of fleecing her aunt, but she is, nevertheless, attracted to him and they meet again in England where "Abby R" is to race at Ascot, and Leslie is to marry Bill Van Dyke, a diplomat. When Jock boards a boat for Brazil, where his horse is entered for a classic race, Leslie joins him and they are married. "Abby R" wins, but Leslie is sorely concerned with Jock's extravagance and his apparent liking for Kitty Brant, and later, when through his neglect, she loses her child at birth, she goes back to Bill. She becomes an owner herself and races against Jock's one remaining horse on which he has staked all his hopes. Her animal wins, but she realises that she still loves Jock and the two are happily reunited at Jock's old home in Maryland, which they propose once again to make into a pukka breeding establishment.

Acting.—Cornel Wilde is sound as the rather weak, but sincere Jock, and Maureen O'Hara, as Leslie, looks ravishing in a series of gowns to match the ever-changing scene. Glenn Langan is the handsome rival, Bill. Helen Walker is a tantalising Kitty and James Gleason excellent as trainer Doc. The rest of the support is very good.

Production.—The film covers a tremendous territory and the animated scenes, with shots of the race-track and equine stars in the background, it is an ideal subject for the exploitation of colour photography. If the story has its familiar angles, it is well constructed and, thanks to teamwork and imaginative direction, is shrewdly attuned to popular taste. The many pictures of actual races are magnificently handled and the romantic moments take good care of feminine appeal.

Points of Appeal.—Popular story, intriguing romance, brilliant shots of training and racing of thoroughbreds, picturesque scenery, fine technical qualities, beautiful Technicolor and star values.

REVIEWS—continued on page 28

The LION'S ROAR

Contributed each week by Leo of Metro-Goldwyn-Mayer.

A growl of censure comes from Leo, Jr., that bright young Prince of Beasts who looks after my short subjects department.

* * *

"Why do I never make the famous *Lion's Roar* page of the *Kine*.", he demands, "and me snaring Oscars all the time."

* * *

Sorry, son!

* * *

Ladies and gentlemen, may I remind you that my famous "Tom and Jerry" Technicolor Cartoons have now won the Academy Award four consecutive times—

* * *

—and that the latest winner, "THE CAT CONCERTO," set for early release, is the 33rd of this brilliant series, which last week celebrated its 7th birthday.

* * *

Maestro Tom Cat—"what's Iturbi got that I haven't too?"—makes his appearance before a distinguished audience, and starts a rendition of Liszt's Second Hungarian Rhapsody.

But Jerry Mouse found that Concert Grand first; and Jerry is definitely anti-symphonic, anti-Liszt, and anti-cat.

* * *

It certainly is a rhapsody of laughter. Fred Quimby, the producer, and co-directors William Hanna and Joseph Barbera, richly deserve their latest honour, and my heartiest congratulations.

* * *

All of which reminds me that the real maestro, Jose Iturbi himself, arrives in London this month for two Albert Hall concerts.

* * *

These will certainly whet the public appetite for his next screen appearance—with Jeanette MacDonald in "THE BIRDS AND THE BEES."

* * *

This will be the first time together of one of the loveliest singers of our time, and certainly the most attractive pianist.

* * *

The old legend that all prime donne were large, fat and ugly, and all great pianists long haired and rather dirty, is certainly sent flying by the cases of Jeanette and Iturbi.

* * *

And what about Kathryn Grayson? And incidentally what about Jane Powell, the phenomenal-voiced youngster who sang (and acted) her way to fame in "HOLIDAY IN MEXICO," and has been rewarded with the leading juvenile part in "THE BIRDS AND THE BEES."

* * *

As well as solos, she has some duets with Miss MacDonald—a high honour for any young singer—and causes plenty of trouble for stepfather Iturbi.

* * *

This very amusing as well as melodious Technicolor production comes from that master musical-maker, Joe Pasternak.

Still on the subject of Jose Iturbi, I hope that he, among many other stars, will personally attend the Royal première at the Empire on May 29 of "THE YEARLING."

* * *

And this, in turn, reminds me that all members of the film industry who can possibly do so ought to take seats for this big effort on behalf of the Printers' Pension Corporation, the charity which for 120 years has served the printers who serve us all.

* * *

Its Past-Presidents have included our present King, King George V, the Duke of Gloucester, Charles Dickens, Gladstone, Disraeli, Lord Northcliffe, Viscount Kemsley, Lord Southwood and Lord Layton.

* * *

The President for this Festival Year is Arthur G. Cousins, C.B.E.

* * *

Tickets for the première may be obtained from The Lady Waleran, 79, Davies Street, W.1. (Mayfair 0525.)

Looking happy, aren't they? They, of course, are Barbara Stanwyck and David Niven.

* * *

They ought to be, because "THE OTHER LOVE," the first Enterprise production, and their first co-starring picture, having just finished a smashing six weeks' run at the Empire and Ritz, starts next Monday what is certain to be a notable career on general release—highly profitable to all concerned.

* * *

I suggest it is worth stressing in your publicity that this is the film of which the première held up London's traffic, and created the most sensational first night scenes of the year.

REVIEWS—*continued from page 26*

THE BLACK ANGEL

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Story.—Mavis Marlowe, beautiful blackmailer, is found strangled. Marty Blair, the victim's estranged piano-player husband: Marko, a smooth night-club proprietor, and Kirk Bennett, a young married man who has strayed from the "straight and narrow," are the principal suspects. The police pick on Kirk and he is tried, found guilty and sentenced to the chair. Cathy, Kirk's loyal wife, is certain that her husband is innocent and determines to save him. She contacts Marty and he agrees to help her. They think Marko is the killer and secure an engagement as entertainers at Marko's club in the hope of gaining vital evidence. They fail, but by this time Marty is in love with Cathy and proposes. She rejects him and, once an alcoholic, he returns to the bottle. While drunk he sees a night-club hostess wearing a ruby pin which he had given Mavis, and in a flash he realises that it was he who killed his wife. His confession is received just in time to save Kirk from the chair.

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Points of Appeal.—Clever and thrilling story, powerful and sensitive acting, skilfully engineered climax, strong human interest, excellent technical presentation, and intriguing title.

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Acting.—Eddie Albert is thoroughly convincing as the over-confident and finally chastened Kip, Constance Moore has beauty, acts naturally and sings and dances attractively as Ellen, and Joan Edwards and Gil Lamb are a versatile Joan and Eddie. The supporting cast is good, too.

Production.—The picture, light as it is, has human interest, and this, together with its witty gibes at café society and clever Hollywood burlesque, enables it to touch the heart and tickle the ribs at the same time. The catchy numbers, skilfully paraded and presented, amplify its homely sentiment and slick humour. The guest artists are Roy Rogers, complete with Trigger, and Woody Herman and his Band, and their presence is responsible for yet another showmanlike touch. Intimate and glamorous screen revue, it packs its 90 minutes with clean, perfectly balanced light entertainment.

Points of Appeal.—Happy and moving story, versatile and attractive cast, resourceful direction, good tunes, "U" certificate and title.

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RKO-Radio. American (U). Directed by Richard O. Fleischer. Featuring Sharyn Moffett, Jacqueline White and Walter Reed. 6,092 *feet. Release not fixed.*

SENTIMENTAL juvenile comedy drama, illustrating with "Chatterbox"-like simplicity and directness the tender and exciting vicissitudes of a small orphan girl and her dog. It opens in Georgia and then travels North, but returns to its starting point for its conventional yet thrilling finale. The two-way trip, graced by the talent and natural charm of Sharyn Moffett, is, for the most part, refreshing and morally satisfying. Good supporting proposition for family and industrial halls.

Story.—Pat, motherless small daughter of Gerald Warren, an alcoholic Southern gentleman, goes North to live with her haughty Aunt Elizabeth, following the death of her father in an accident. She takes her sporting dog, Banjo, with her, but auntie doesn't approve of the animal. Pat borrows a sporting gun to prove Banjo's prowess to her friends. but accidentally hits a police car and is arrested. Elizabeth is furious and sends Banjo back to Georgia. Pat goes after Banjo and is saved by the dog when she wanders into the backwoods and is attacked by a vicious swamp "cat." The incident has a softening effect on Elizabeth, and there is a happy ending.

Acting.—Sharyn Moffett acts with ease and has quite a considerable emotional range as Pat. Jacqueline White is well cast and tailored as the haughty Elizabeth, and Walter Reed is a likeable Bob, in love with her. Banjo, the dog, and the supporting youngsters also do their stuff.

Production.—The film, with its artless amalgam of sentiment, boisterous juvenile comedy and clever canine tricks, is competently put over in appropriate, effectively varied surroundings. Of youngsters and mainly for youngsters, its artless "pride and prejudice" tale should, nevertheless, prove acceptable to most grown-ups. It's pleasant bedside "reading."

Points of Appeal.—Friendly and exciting tale, natural acting of young stars, clever dog, clean sentiment, thrilling climax and strong family and juvenile appeal.

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REVIEWS—continued on page 37

Strange VOYAGE"

A MONOGRAM PICTURE

STARRING

EDDIE ALBERT • FORREST TAYLOR
RAY TEAL • MATT WILLIS

DIRECTED BY IRVING ALLEN

TRADE SHOW: STUDIO ONE, MAY 12, 10.45 a.m.

GILBERT ROLAND AS
THE
CISCO KID
IN
SOUTH OF THE BORDER
A Monogram Picture
TRADE SHOW
G.B. THEATRE
MON. MAY 12
at 2.30 p.m.
DISTRIBUTION BY

"SHADOW OF BLACKMAIL
DISTRIBUTION BY

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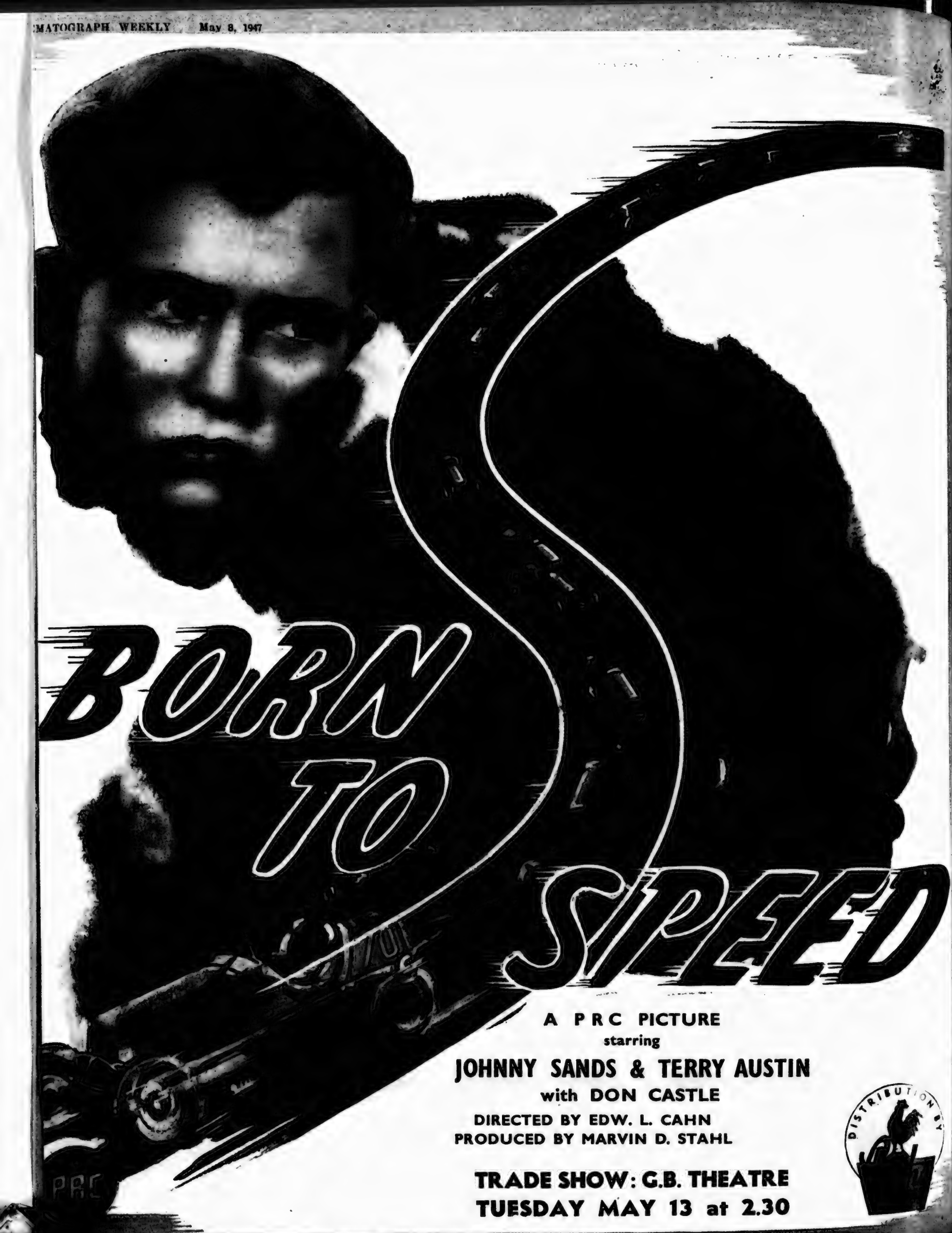
BOTOGRAF
PICTURES



A PRC PICTURE

starring

JOHNNY SANDS & TERRY AUSTIN

with **DON CASTLE**

DIRECTED BY EDW. L. CAHN

PRODUCED BY MARVIN D. STAHL

TRADE SHOW: G.B. THEATRE

TUESDAY MAY 13 at 2.30

SIDNEY
BARTON
A MONOGRAM PICTURE
with
GLORIA WARREN • RICK VALLIN
and VICTOR SEN YOUNG
TRADE SHOW : G.B. THEATRE : MAY 14
at 2.30
DISTRIBUTION BY
MONOGRAM PICTURES

HIGH SCHOOL HERO
with
THE TEEN AGERS
FREDDIE STEWART • JUNE PREISSER
FRANKIE DARRO • JACKIE MORAN
A MONOGRAM PICTURE
TRADE SHOW: STUDIO ONE: MAY 15
at 10.45
DISTRIBUTION BY
MONOGRAM PICTURES

REVIEWS*—*continued from page 28

her master's death. In addition, two young men had reason to dislike the dead man.

Acting.—John Stuart is a shrewd and agreeable police inspector, with Howard Marion-Crawford an able assistant. Olga Lindo is convincing as the unscrupulous housekeeper and Louise Lord as the daughter.

Production.—The audience quiz is handled in a skilful manner. The action, though confined to the Manor, has the necessary atmosphere of conflict tempered with romantic elements.

Points of Appeal.—Unusual crime detection coupled with good atmosphere and acting.

SWELL GUY

General F.D. - Universal. American (A). Directed by Frank Tuttle. Featuring Sonny Tufts, Ann Blyth and Ruth Warwick. 7,792 *feet. Release not fixed.*

"BAD hat" romantic melodrama, a pathetic Hollywood attempt to match Britain's "Rake's Progress." Its "cock and bull" tale of a vicious, unprincipled war correspondent, who, after a life devoted to selfish and lascivious ends, dies a hero's death, not only proves nothing, but is sadly deficient in entertainment. Incredibly dull and stony hearted, we can't see it taking a groat. And to think it was made by Mark Hellinger, producer of that rugged masterpiece, "The Killers"! Doubtful booking.

Story.—Jim Duncan, a flashy war correspondent, is hailed as a hero when he visits his home town by all but his mother, who knows him for the waster he is. His return trip was financed by his French wife, but he uses his money to chase Marian Tyler, daughter of an insurance magnate. Ann, wife of Jim's brother Martin, foolishly falls for him, and when he discovers that Marian is to have a child by him he tries to get Ann to rob Martin and elope with him. While Ann is in two minds, Martin's son is trapped in a railway tunnel. Jim apparently has a deep affection for Tony, and in saving the boy's life he loses his own. And that, for no reason at all, is that!

Acting.—Sonny Tufts finds it impossible to convince as Jim, and Ann Blyth and Ruth Warwick are no happier in their parts as Marian and Ann. That goes for the rest.

Production.—The picture has a loose, disjointed story and characters that neither ring true nor evoke sympathy and as a result every foot of its turgid action leaves one cold. The best thing about it is the staging. "Pot-boiler for cheap sensation hunters" about sums it up.

Points of Appeal.—Cast and staging.

LOST HONEYMOON

General F.D. - Eagle-Lion. American (A). Directed by Leigh Jason. Featuring Franchot Tone, Ann Richards and Tom Conway. 6,304 *feet. Release not fixed.*

HALF-HEARTED and half-baked farcical fling, leisurely turning on the romantic and domestic vicissitudes of a war-time victim of amnesia. A "G.I. Bride" comedy was inevitable and this is it, but apart from its thin modern fringe, it's threadbare theatre. Very moderate star and title proposition.

Story.—The plight of three-year-old twins, Johnny and Joyce, evokes the sympathy of pretty Amy Atkins, a close friend of the youngsters' late mother, and she decides to pose as their mother and take them to America in search of their G.I. father. John Gray, a young architect, is their parent, but he suffers from amnesia and has become engaged to Lois Evans, fiery daughter of his peppery employer. Eventually, Amy catches up with him and, after a lot more to-do in which his doctor friend, Bob Davies, plays a conspicuous part, he finally acknowledges his children and, needless to say, settles down with the comely Amy.

Acting.—Franchot Tone is moderately amusing as the harassed and bewildered John, but Ann Richards is a colourless Amy. There is little to choose between the rest.

Production.—The picture carries the "made in Hollywood" stamp, but, in spite of this, it's more like an early British effort than a modern American. Every laugh is telegraphed and the small-child interest is frequently embarrassing. Give us Eagle-Lion British every time.

Points of Appeal.—Title, stars and handy footage.

BANK HOLIDAY LUCK

A.B.F.D. British (U). Directed by Baynham Honri. Featuring Fred Wynne, Olive Sloane and Arthur Denton. 3,800 *feet. Release not fixed.*

CAREFREE comedy concerning Bank Holiday adventures told in flash-back sequence by a gang of workmen. The central theme introduces varied everyday characters who all have their own ideas of the best way in which to spend their leisure hours. Amusing fairground incidents are experienced by the bricklayer and his wife following a football pool win. In contrast is the story told by the architect who spends a boating holiday on the Broads and hooks the renowned "King Henry" pike which had eluded capture for 10 years. The newlywed relates his day at the races with his fiancée and their "hunch" win which enables them to marry sooner than expected.

Production.—Each sequence follows a smooth homely pattern, and although unpretentious incorporates the natural freshness of everyday events. The camera catches the boisterous merriment of the seaside resort and is equally alive to the quiet beauty of the Norfolk countryside with appropriate commentaries adding zest to a well-knit production.

Points of Appeal.—Good subject, racy commentaries and everyday appeal.

TAKE MY LIFE

General F.D. British (A). Directed by Ronald Neame. Featuring Hugh Williams, Greta Gynt and Marius Goring. 7,144 *feet. Release not fixed.*

POLISHED murder mystery melodrama clearly and forcefully showing how a temperamental yet intensely human prima donna saves her husband, wrongfully convicted of killing a former mistress, from the gallows. It all hinges on a realistically staged trial scene and conjecture and fact, expertly presented and illustrated, cunningly patterned into intriguing crime fiction. Both the acting and the detail are flawless and subtly underline its exciting main action with feminine appeal. Very good British offering.

Story.—Following a successful first night, temperamental opera star Philippa Shelley catches her husband, Nickolas Talbot, in conversation with Elizabeth Rusman, a violinist. During the heated argument which follows she hurls a scent bottle at Nickolas and cuts him over the left eye. He admits that Elizabeth was once his mistress and then leaves the flat and makes for the nearest hospital. While he is having his eye attended to he is arrested. It then transpires that Elizabeth has been murdered and that a pencil belonging to Nickolas and a locket containing his photograph have been found near her body. Schoolmaster Sidney Flemming, Elizabeth's former husband, is the killer, but unfortunately for Nickolas, evidence points to him. At Nickolas's trial prosecuting counsel artfully twists the facts and things look decidedly black for him, but, in spite of everything, Philippa believes in his innocence and determines to prove it. A tune whistled by a small boy gives her a vital clue, and in the subsequent battle of wits between Philippa and Flemming, Flemming loses and Nickolas is acquitted.

Acting.—Hugh Williams does a good acting job as the roughly handled Nickolas, Greta Gynt is an attractive, determined and appealing Philippa, and Marius Goring is effectively sinister as Flemming. Rosalie Crutchley and Francis L. Sullivan also distinguish themselves as Elizabeth and the ruthless prosecuting counsel respectively.

Production.—The picture presents facts with precision and showmanship and builds them into a mystery play which combines all the essentials with overwhelming proof of the fallibility of circumstantial evidence. The use of commentary and flashbacks naturally complicates things for the latecomer, but dramatic punch is never sacrificed for artistic effect. The complete film is first-class crime melodrama and woman's picture in one, and these compelling credentials earn it a substantial place in the box-office sun. Incidentally, it roams as far afield as Scotland and a desperate struggle between Nickolas and Flemming during the train journey back furnishes the exciting and appropriate climax. Director Ronald Neame and cameraman Guy Green worthily uphold the high Cineguild tradition.

Points of Appeal.—Unusual, intriguing and exciting story, very good characterisation, resourceful direction, excellent staging and detail, strong feminine angle and tense and showmanlike climax.

REISSUES

CAUGHT IN THE DRAFT

Paramount. American (U). Directed by David Butler. Featuring Bob Hope, Dorothy Lamour and Lynne Overman. 7,390 *feet. Release not fixed.*

KNOCKABOUT comedy describing a conceited, gun-shy American film star's unsuccessful attempt to dodge the draft. Bob Hope wisecracks cleverly and effectively as Don Bolton, who believes marriage is an easy way out of the draft. He makes up to Tony Fairbanks, a colonel's daughter, but drops her when he thinks he is above call-up age. He is mistaken and then tries to fake enlistment but bungles the job, and finishes up in a unit commanded by Tony's father. He turns out to be a crazy soldier, but fortunately he is vindicated when he saves his company from casualties during manœuvres. His act wins him the colonel's approbation and Tony's love.

The KINE.'s review of August 7, 1941, described it as "an up-to-date compromise between "Rookies" and "Shoulder Arms." It should hold its appeal as before.

Points of Appeal.—Exuberant humour, good title and star value.

FOR THE LOVE OF A QUEEN

A.B.F.D. British (A). Directed by Victor Saville. Featuring Clive Brook, Madeleine Carroll and Emlyn Williams. 7,880 *feet. Release not fixed.*

COSTUME drama, originally reviewed under the title "The Dictator" in the KINE. of February 14, 1935. The story has its settings in the Court of Denmark in the latter half of the 18th century, and deals with the efforts of an ambitious young Hamburg doctor to gain power in the court of King Christian VII. He eventually succeeds in becoming dictator of Denmark, but his growing love for the Queen and hers for him is his undoing. The story ends with his facing the gallows to save the Queen from a similar fate.

In the original KINE. review it was classed as "An outstanding proposition for good class halls, and strong title and star booking for others." It should still be welcomed to-day. In short, a good type of film for reissue.

Points of Appeal.—Good story, excellent characterisation and attractive performances by British stars.

THE AMAZING QUEST OF ERNEST BLISS

A.B.F.D. British (U). Directed by Alfred Zeisler. Featuring Cary Grant, Mary Brian and Peter Gawthorne. 7,188 *feet. Release not fixed.*

ROMANTIC comedy-drama with the theme of a millionaire's bet to earn a living for a year. Cary Grant gives a smooth performance in the title rôle of a rich young man seeking a job. After successfully selling a new commodity he refuses a partnership and seeks humbler positions to test the love of Frances, a young secretary, who is unaware of his true circumstances. Within a few days of winning his bet Frances announces her intention to marry her boss so that her young sister may be sent abroad to recover from an illness. Ernest decides to aid her, and although losing, he willingly hands a cheque to the physician's

***REVIEWS*—*continued on page* 38**

Pension Scheme for Irish Kinemas' Employees

ODEON GROUP BENEFITS

A SCHEME to provide life assurance and pensions for nearly 1,000 employees of Odeon (Ireland), Ltd., is announced by Louis Elliman, managing director.

The benefits to be provided by the scheme will be secured by an insurance policy effected with the Irish Assurance Co., Ltd., and according to Maurice Elliman, vice-chairman, will put Irish employees on exactly the same footing as their British colleagues.

The employer pays the whole of the premium in respect of the life assurance and 60 per cent. of the premium in respect of the pension benefits, so that the employees only contribute 40 per cent. of the pension premiums. Membership is open to all employees after completing two years' continuous service. All employees over 40 years of age (35 years for women) will qualify for past service benefits, the cost of which will be borne by the employer.

In addition, a member becomes entitled to life assurance benefit immediately on joining the scheme. In the event of his death before pension age his dependants would receive a lump sum varying from £100 up to £1,500, according to his grade at death, together with repayment in full of his contributions. The cost of this benefit will be met entirely by the employer.

Kinemas affected by these conditions are the 16 now owned or controlled by Odeon (Ireland), Ltd., which company is associated with the J. Arthur Rank Organisation, Ltd.

New Kinema for Bristol Area

The question of the erection of a kinema at Hanham was raised at the Kingswood (Bristol) Council when it was stated that no objections had been offered against the proposal.

TIMBER SUPPLY MAY GROW WORSE

THE timber allocation to British studios, according to a Board of Trade spokesman, is likely to be cut again during the next ration period starting in July unless general supply from abroad improves. The cut, if it takes place, will, in fact, be a "shedding of the load." New studios which open towards the end of the year will be coming on to the timber supply list.

Claude Jarman, Jnr., in a scene from M-G-M's THE YEARLING, which is being shown at the Empire, Leicester Square, on May 29, in aid of the Printers' Pension Corporation

All Star Attendance Promised for Printers' Charity Premiere

"PRACTICALLY all the well-known films stars in this country will be present, and we hope to welcome Senôr Jose Iturbi, the celebrated pianist," Mervyn McPherson, representing M-G-M, told a committee meeting of the Printers' Pension Corporation at the Dorchester Hotel, recently.

He was detailing the plans made for the charity première of "The Yearling"—which he described as M-G-M's "best film of the year"—at the Empire, Leicester Square, on May 29 in aid of the funds of the Printers' Pension, Almshouse and Orphan Asylum Corporation.

It is hoped to make the première a unique occasion, declared Mr. McPherson, who said that among the celebrities likely to attend were Ray Milland, Margaret O'Brien, Paulette Goddard, David Niven, Rita Hayworth, Patricia Roc, Sabu, and Margaret Lockwood. The performance will be under the patronage and in the presence of Princess Alice.

"The Yearling," a Technicolor production, starring Gregory Peck, June Wyman and Claude Jarman, Jnr., is based on Marjorie Kinnan Rawling's prize-winning novel of the Florida scrub country.

Tickets for the première are obtainable at the Empire Theatre box-office at the following prices: Circle, £10 10s., £5 5s., £2 2s.; stalls, £1 1s. and 10s. 6d.

KINE. CRICKET TROPHY

List of Entries and the Draw

TEN teams in the Trade will take part in the knock-out cricket competition for the KINE. Cup. At a committee meeting attended by H. N. Fullilove (Columbia Pictures), H. A. Predgen (Denham Studios), M. Foster (Ealing Studios), and presided over by Alex. J. Martin (assistant editor, KINE.), the draw for the competition was made and resulted as follows:—

Preliminary round to be played before or on June 1:—

A. Ilford (Brentwood) *v.* RKO-Radio Pictures.

B. Worton Hall Studios *v.* Denham Studios.

First round proper, to be played before or on July 6:—

C. M-G-M Studios *v.* Winners of B.

D. Ealing Studios v. Columbia.

E. Winners of A. *v.* Ilford (Park Royal).

F. Pinewood Studios *v.* Western Electric.

Semi-final to be played before or on August 3:—

Winners of D. *v.* Winners of F.

Winners of E. *v.* Winners of C.

The date of the final will be arranged and announced later.

D.E. Griffiths as Rep. for Stromberg

David E. Griffiths has been appointed representative in this country for Hunt Stromberg. This is in addition to being special representative for Sol Lesser.

Stromberg's new film is "Dishonoured Lady," starring Hedy Lemarr, which is shortly to be presented to the Trade.

REVIEWS—*continued*

pet charity, while his own compensation is real love, renewed health, and the inestimable joys of philanthropy. It was described in the KINE. review of August 6, 1936, as "Imaginative and resourceful, dialogue crisp and the atmosphere flawless."

Points of Appeal.—Star value and feminine angle.

THE EARL OF CHICAGO

M-G-M. American (A). Directed by Richard Thorpe. Featuring Robert Montgomery, Edward Arnold and Edmund Gwenn. 7,715 feet. Release June 16, 1947.

GANGSTER melodrama of a Chicago racketeer who suddenly finds that he is heir to an earldom in England. He takes up his new position but longs to get back to Chicago and the whisky racket. The novel story ends with the gangster committing murder and being tried by the Lords and convicted. Robert Montgomery gives a brilliant portrayal as the gangster whose mentality is unable to grasp his new position, while the supporting cast, Edward Arnold, Edmund Gwenn and Reginald Owen are excellent in their respective characterisations.

The original review in KINE. February 29, 1940, described the film as "Novel story, bright comedy and strong drama . . . Strong appeal which should ensure its success at the box-office." This verdict remains true. The film is still a satisfactory melodrama with just that touch of difference in the story to lift it out of the general rut.

Points of Appeal.—Good performance by Robert Montgomery, tense and amusing story, title and neat direction.

THE DUKE OF WEST POINT

Ealing. American (U). Directed by Alfred E. Green. Featuring Louis Hayward, Joan Fontaine and Tom Brown. Release not fixed.

MELODRAMA dealing with the personal and national loyalties of U.S. military cadets. Steven Early enters West Point backed by a good sporting record but is unpopular owing to his bombastic attitude. His particular enemy is Cadet Strong, rival for Ann Porter, the coach's daughter. In secretly helping a room-mate's mother to keep her son at school, Steven breaks bounds and is caught. Rather than face ostracism he decides to resign, but delays his departure to take an injured player's position in an important ice-hockey match. Helping his side to victory the truth is revealed, Steven is honoured, and makes the grade with Ann. The KINE. review of January 26, 1939, described it as "A sound box-office bet for the majority of halls." It should prove good popular entertainment.

Points of Appeal.—Good acting by popular cast, big ice-hockey thrills.

KEEP FIT

Ealing. British (U). Directed by Anthony Kimmins. Featuring George Formby, Kay Walsh and Guy Middleton. 7,393 feet. Release not fixed.

EASY-GOING comedy with George Formby supplying a slapstick portrayal of the slow-witted barber of a large store, whose rival for the affection of Joan, a manicurist, is Hector Kent, the pompous athletic manager of the sports department. He ridicules George in a gymnastic display. George accidentally knocks out Kent who challenges him to participate in a local boxing contest. Hailed as a champion, George remains uninspired until a lock of Joan's hair is placed in his glove, and with this mascot of assurance he discovers a hitherto latent power which enables him to win the fight and the favour of Joan. Described in the KINE. review of August 26, 1937, as "A generous side-splitting feast of slapstick," it presents a useful box-office proposition, particularly for the North.

SHORT

SUDAN DISPUTE. This Modern Age, No. 3. British (U). 1,800 feet. Release May 8, 1947.—This topical and timely featurette, the latest of the monthly film reviews produced by the J. Arthur Rank Organisation, is an explanatory documentary of the Egypt-Sudan dispute, involving the vital question, "Have the Sudanese people the right to complete independence as a nation?" Egypt's answer is "No," whilst Britain's is in the affirmative. The film gives a comprehensive survey of the political issues involved and builds up a strong case in favour of the British view, but whatever political opinion one holds, the picture will give one sufficient to think about, and is undoubtedly going to cause much comment. Interesting and up-to-the-minute British short.

Columbia Has Ten for Trade Screening Starting May 15

ROSALIND RUSSELL IN "THE GUILT OF JANET AMES"

TWO important pictures, "The Guilt of Janet Ames," said to provide something new in dramatic entertainment, and "Southern Cross," based on the life of Sir Charles Kingsford Smith, Australia's great air ace, head a group of ten subjects to be Trade shown by Columbia, starting May 15.

Claimed to be original both in story and treatment, "The Guilt of Janet Ames" stars Rosalind Russell, who recently won the annual "best actress" award of the New York critics, and Melvyn Douglas.

The story concerns a woman filled with self-pity who imagines herself so completely wrapped up in her husband that when he is killed life holds no further meaning for her. Refusing to adjust herself to the death of her husband, who died saving five men, the woman develops a neurosis which prompts her to go in search of the men her husband saved—to find out if, and why, his sacrifice was justified.

Into the woman's life comes a newspaperman with a darkened past. The dramatic clashes between them provides the drama which, it is said, develops in intensity right up to the surprise climax.

"Southern Cross"

The adventure of Sir Charles Kingsford Smith, Australia's greatest peace-time hero, are brought to the screen in "Southern Cross." Ron Randell is seen in the rôle as "Smithy."

The peace-time aerial conquest of the Pacific by Kingsford Smith has been made into a stirring film, and is said to be the biggest made in Australia to date.

"Smithy" wanted to be the first man to fly the Pacific. Handicapped by lack of funds, he aroused the support of his own Government by starting on the first of a number of record-breaking flights which brought him fame and fortune. But before achieving his Pacific flight ambition, Kingsford Smith had to face many set-backs, and even humiliation.

"Mr. Twilight"

The story of a confidence trickster who becomes guardian of a little girl is told in "Alias Mr. Twilight," starring Lloyd Corrigan, Trudy Marshall and Michael Duane.

Although the guardian-cum-criminal hopes to keep his activities a secret by appointing a nurse for the child, a friend of the nurse, a detective, suspects him of his illegal activities. Further complications ensue in the person of a blackmailing cousin who threatens to reveal that the old man is an unfit guardian.

Romance and Comedy

Romance and comedy are the keynotes to the new Columbia musical, "The Melting Pot," starring Jean Porter, Shirley Mills, William Mason and Rosemary LaPlanche.

Jean Porter portrays a night-club singer who interrupts her career to enter a co-educational college. She is immediately exposed to the snobbery that dominates the leading lights there. She fights back against prejudice in her own unorthodox way.

Gay Musical

"Cigarette Girl," featuring Leslie Brooks and Jimmy Lloyd, is described as a gay, light-hearted musical.

A cigarette girl at a night-club poses as a famous singer to impress a young oil engineer, with whom she is in love. He, in turn, masquerades as the president of an oil company in which he owns a small interest.

By a twist of fate, the cigarette girl is given the opportunity by the owner of the night-club of performing there in place of the singer she is impersonating—in order to placate his jealous wife. The young engineer, in his turn, is appointed temporary president of the oil company by the owners, who believe the shares to be worthless—and is promptly arrested for fraud!

WHERE AND WHEN TO SEE THEM

The Melting Pot, Thursday, May 15, Own Theatre, 2.45 p.m.
Cigarette Girl, Friday, May 16, Own Theatre, 2.45 p.m.
The Thirteenth Hour, Tuesday, May 20, Studio One, 10.45 a.m.
The Guilt of Janet Ames, Wednesday, May 21, Studio One, 10.45 a.m.
The Lone Wolf in Mexico, Tuesday, May 27, Studio One, 10.45 a.m.
King of the Wild, Wednesday, May 28, Studio One, 10.45 a.m.
Southern Cross, Thursday, May 29, Studio One, 10.45 a.m.
Alias Mr. Twilight, Friday, May 30, Studio One, 10.45 a.m.
High Stakes, Monday, June 2, Own Theatre, 2.45 p.m.
On Boot Hill, Tuesday, June 3, Own Theatre, 2.45 p.m.

Another Whistler

In the seventh of the "Whistler" series, "The Thirteenth Hour," Richard Dix once again has the leading rôle.

Dix is seen as the owner of a haulage company who is falsely accused of driving dangerously while under the influence of drink.

Some time later he is innocently involved in the death of the policeman who arrested him. Going into hiding because of the unlikelihood of his story being believed, he finds himself slowly entangled in a web of circumstantial evidence.

"The Lone Wolf"

Latest of the "Lone Wolf" series, "The Lone Wolf in Mexico," with Gerald Mohr, Sheila Ryan, Eric Blore and Jacqueline de Wit, offers a combination of romance, murder and mystery.

Gerald Mohr is cast as Michael Lanyard, the Lone Wolf, a former international jewel thief who has reformed, and Eric Blore appears as his butler.

Outdoor Drama

"King of the Wild," starring Preston Foster, Gail Patrick and Billy Sheffield, features a blood bay stallion, Royal, in an open-air tale of a city lad who comes to live on a ranch, and the leader of a herd of wild horses.

During a drought the boy aids Royal's herd, and, eventually, tames the wild horse, hitherto the terror of the district.

Two Westerns

Charles Starrett and Smiley Burnette are teamed for the third time in the outdoor musical, "On Boot Hill."

The scene is set in the lawless frontier days of the 1880's. A gang of outlaws succeeds in stampeding every wild horse round-up of the local ranchers.

"High Stakes" is another Starrett-Burnette picture, in which the team outwits a gang of outlaws which tries to rob a town of its hard-earned savings.

Rosalind Russell, portraying a war widow, and Melvyn Douglas in Columbia's psychological drama, THE GUILT OF JANET AMES, to be Trade shown on Wednesday, May 21, at Studio One at 10.45 a.m.

WARNERS TO SPEED UP "FUGITIVE"

Early Showing Sought

ARRANGEMENTS are being rushed through by Max Milder, managing director of Warner Bros., for the Trade show of "Fugitive," the Gloria Films production from Riverside Studios. A screening is being sought at the earliest possible date in view of the subject's topicality.

With Sally Gray and Trevor Howard co-starred, "Fugitive" tells a story of the gangs of Soho. Cavalcanti directed "Fugitive," which had the working titles of "A Convict Has Escaped" and "Deep End." The picture was produced by N. A. Bronsten.

Mickey Mouse Film Rights A Warning

Walt Disney Mickey Mouse, Ltd., announce that they will take all possible steps to prevent unauthorised dealing in Walt Disney pictures.

No rights have ever been granted that permit the outright sale of complete Disney cartoons in 16-mm., either sound or silent.

Several years before the war a firm was licensed to sell *short* toy-lengths in 16-mm. silent of certain subjects no longer in 35-mm. exhibition, but these rights have long since expired, and any reproduction of Walt Disney films, except under licence, is an infringement.

The only firms that hold current licences with Walt Disney Mickey Mouse, Ltd., for dealings in sub-standard versions of Disney films are G.-B. Equipments, Ltd., who have non-theatrical rights in black-and-white subjects, 16-mm. sound, and Pathescope, Ltd., who sell black-and-white toy-lengths in 9.5-mm. silent.

EAGLE-LION'S DEAL WITH CZECHS—*Contd.*

KINE. this week that no new films are expected to be handed to Commonwealth to distribute. Its functions are gradually coming to an end, and commercial interests in this country will be taking over the distribution of their own films. Germany will be operating on a commercial basis within a few months: the Japanese territory is expected to follow.

According to a KINE. correspondent, the Czech Festival delegates now in this country, led by deputy Prime Minister Zdenek Fierlinger, are taking the opportunity to build up their trade contacts.

Shorts Deal

Ralph Bond, of World Wide, reports that it is hoped by short film producers to sign a reciprocal deal with the Czechs concerning the distribution of short pictures in both countries before they return.

The B.F.P.A. has been advised by the Board of Trade that the Czechs may offer British producers studio space in their own country. The Czech Industry cannot afford the money to keep their vast stages—among the largest in Europe—in full operation.

One British company has already made use of Czech studio space—Herbert Marshall's unit, which is to hand over a film to G.B.I. shortly.

Exchange of Technicians

According to Wingrove, producers would probably take favourably to the idea. A.C.T. men have already completed a deal with the Czech film trade union for a reciprocal exchange of technicians. George Elvin and Ralph Bond contacted two leading Czech unionists on Sunday; the meeting was informal.

Elbl told a KINE. reporter during a short 'phone conversation this week that the Czech Government is anxious to have its films shown overseas.

It is understood that an American producer is to see the Czech Festival film, "Men Without Wings," with the possibility of buying it for remake rights.

A full report on the week's Festival activities, with a background review of the nationalised Czech Industry, starts on page 13.

"The Macomber Affair" at London Pavilion

The Bogeaus Robinson production. "The Macomber Affair," from the story by Ernest Hemingway, is to open at the London Pavilion on May 23.

This United Artists release stars Gregory Peck, Joan Bennett and Robert Preston.

Dixon Scott, of the News House, Pilgrim Street, Newcastle, a newsreel kinema, has been appointed chairman of the News and Specialised Theatre Association of Great Britain for the ensuing year.

Pathe's Two-a-Day Schedule for P.R.C. and Monogram Subjects

"HER SISTER'S SECRET" COSTING A MILLION DOLLARS HEADS GROUP OF EIGHT

ANOTHER group of Monogram and P.R.C. productions has been assembled by Pathé for Trade show commencing on Monday, May 12. Outstanding among these pictures is P.R.C.'s million-dollar production, "Her Sister's Secret," an emotional story in which Nancy Coleman, Margaret Lindsay, Philip Reed and Felix Bressart head the cast.

"Her Sister's Secret" is P.R.C.'s most spectacular production to date, and tells a dramatic story of a girl's sacrifice for the man she loves. Nancy Coleman plays a beautiful New Orleans girl who, enraptured by the mood created by the Mardi Gras celebrations, submits to the ardour of a dashing young Serviceman on leave from a near-by training camp.

Their love affair is abruptly terminated when the Serviceman is sent overseas, and the girl, finding she is to become a mother, arranges to sacrifice her baby to her sister and brother-in-law. An emotional conflict arises when the soldier returns and the couple claim their child.

Producer-Star

Kay Francis once again acts as co-producer as well as star of the new Pathé-Monogram drama, "Shadow of Blackmail." This is a story of a film star who buys a partnership in a real estate office which, unknown to her, is also running a matrimonial bureau that is used as a medium for blackmail. It is only when a murder is committed that the woman realises that her partner is a crook. With the aid of a friendly newspaperman she brings him to justice.

Charlie Chan Thriller

Action, mystery and suspense, alternating with comedy and romance, are the ingredients of the new Charlie Chan thriller, "Dangerous Money," a Pathé-Monogram picture, with Sidney Toler as the Oriental sleuth. Murder on the high seas, the smuggling of stolen currency and attacks on Chan's life keep the story moving, it is said, and comedy comes from Victor Sen Young as Charlie's "number two" son, and Willie Best as his perpetually frightened chauffeur.

Unusual Adventure Story

"Strange Voyage" is an unusual Pathé-Monogram adventure film, telling the story of a search for a fabulous lost treasure in the Mexican desert.

Among the highlights are a fight between an octopus and a man-eating shark, a life-or-death battle in the midst of a sandstorm in the desert, and a struggle between a giant shark and the leader of the treasure hunters, played by Eddie Albert.

Midget Motor Racing

One of America's fastest and most dangerous sports, midget car racing, forms the unusual background of "Born to Speed."

Johnnie Sands and Terry Austin, two newcomers, are co-starred in this P.R.C. film, in which Sands is cast as a young driver whose secret fear of his own cowardice almost leads to tragedy in the spectacular Sweepstakes race which is the climax to the story. Terry Austin plays his sweetheart, who helps him to regain his lost confidence.

Another Cisco Kid

"South of Monterey" is the second in Pathé-Monogram's new action series starring Gilbert Roland as the Cisco Kid. In this new adventure, the Cisco Kid comes to the aid of a young Mexican girl whose brother is attempting to force her into marriage with his ruthless partner.

Football, popular music, comedy and romance are said to be the keynotes of Pathé-Monogram's "High School Hero."

Freddie Stewart, June Preisser, Frankie Darro and Jackie Moran play leading rôles, and there are some musical interludes by Freddie Slack and his Orchestra, and Jan Savitt and his Orchestra with Isabelita.

Finally, Johnny Mack Brown and Raymond Hatton ride into a new Western adventure in Pathé-Monogram's "Shadows on the Range," in which Brown appears as incognito investigator for the Cattlemen's Association.

Paul Cavanagh and Kay Francis, who portrays a film star, in a scene from the Monogram melodrama SHADOW OF BLACKMAIL to be Trade shown by Pathe on Wednesday May 14 at Studio One at 10.45 a.m.

WHERE AND WHEN TO SEE THEM

Strange Voyage, May, 12, Studio One, 10.45 a.m.
South of Monterey, May 12, G.-B. Theatre, 2.30 p.m.
Her Sister's Secret, May 13, Studio One, 10.45 a.m.
Born to Speed, May 13, G.-B. Theatre, 2.30 p.m.
Shadow of Blackmail, May 14, Studio One, 10.45 a.m.
Dangerous Money, May 14, G.-B. Theatre, 2.30 p.m.
High School Hero, May 15, Studio One, 10.45 a.m.
Shadows on the Range, May 15, Own Theatre, 2.30 p.m.

The success of the Archers production, "Black Narcissus," at the Odeon, Leicester Square, has necessitated the postponement of the opening of "Take My Life" to May 22.

JESSIE MATTHEWS

ALVAR LIDDELL BOB BUSBY

in

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MANAGEMENT

Where Do You Stand in the Queue for Promotion?

asks THE MANAGER

THE TEST TO-DAY IS TO MEET THE COMPETITION OF TO-MORROW

At a recent convention of Fox kinema managers Charles P. Skouras, head of National Theatres of America, said: "The measure of efficient management is the ability of the theatre to meet tomorrow's competition. That competition is going to be mighty keen indeed. Therefore it will not be long before there is the winnowing of the wheat from the chaff among the owners and managers of picture theatres throughout the land. This means 'curtains' for the men who do not measure up to the high standard of performance that will be necessary for profitable theatre operation."

Never were truer words spoken, and that goes doubly for managers in this country, now beginning to enjoy the tasty fruits of the recent Managers' Charter. At the first sign of a drop in business, employers will start to take stock of their executives — if they're not already doing so. The efficient, the painstaking, the good timekeepers, the loyal have little to fear. It's the others who will have to look out, and now is the best time to start looking—not necessarily for a new job, but looking after the job they've got at present.

Employers are not dumb; usually they know the "mikers" and the half-hearted workers, who only just measure up to a standard high enough to merit inclusion on the payroll. When the sorting out begins, these chaps on the outside fringe will be the first casualties. It is up to every one of us to take stock of ourselves, and ensure that we're not just making the number up.

And when the time comes, that will mean promotions, because the same number of managers will still be needed.

Managerial Classification

MAY I address a word to the eligibles—the assistants, the trainees, the young managers? What are you chaps doing individually to get a front place in the promotion queue? Most of you seem to drift into defined classes.

(A) The fellow who feels he's sure of a good living provided he leaves the petty cash alone, attends his office at the appropriate hours and is always there if Head Office rings up. As often as not he shoves around those under him and pays lip service to his superiors. He does nothing that is likely to provoke trouble for himself, and consequently nothing that will affect his theatre, either for better or worse.

(B) The chap with a plan. He, literally ruthlessly decides that he is going as far as ever prospects permit. He works like a nigger, and has no knowledge of the passage of time if he is busy with an idea despite the 48-hour week. He goes to previews on his day off, and reads up text-books about the lesser known branches of his business. He sucks the brains of his manager, or supervisor or anyone else who can help him forward. He is prepared to fawn if that is called for, and publicises himself in and out of the business; he is an opportunist with no hallucinations.

(C) The young man with an astute mind who has made some quick and spectacular impressions in his first years. He is brilliant, quick in the uptake and has a flair for publicity. He started off with a bang, a bright boy who knew it. He is saturated with conceit, impatient about the slowness of promotion, thinks his manager is a doddering and senile old man, and has a profound contempt for the managing director who doesn't speak very good English. He is rapidly becoming lazy, because he feels that there are so few jobs worthy of his attention.

(C) The smart Alick, who thinks what a lovely racket this is with a good salary, a 48-hour week, social prominence, especially among the lounge lizards who pander to his vanity, buy him an occasional free beer, and get in return such free seats as they may require. He can do the essentials of his job standing on his head, but, of course, he doesn't often stand on his head. He's popular with his staff, his patrons, and quite often his bosses. He's a good fellow.

(E) A bloke who doesn't register at all. He's what North Country people call "A canny fellow." He does his job adequately, without brilliance. He is slow, reliable, is completely devoid of fire, imagination and vices. He is stubbornly determined to plod on to security without criticism or condemnation. He has a humble goal, to be reached in ten-bob rises. He doesn't welcome more responsibility than is absolutely necessary to achieve that objective.

And then we have the great percentage who try hard to make the grade, who put into the job all they can, who willingly take advice, respect the foreman's knowledge, and don't think they are a heaven-sent gift to the Industry.

What category do YOU fall in, young man? Or have you a special category of your own? Perhaps after reading this you would like to change your code number!

READERS' VIEWPOINTS
Should Programmes Be Sold?

THE "Yes" and "No" views of your correspondents make interesting reading for a firm like ours who publish programmes every month for a very large number of kinemas, including Associated British Cinemas.

Our experience is that the sold programmes have the more genuine circulation. We, in fact, have had evidence that patrons inquire for these programmes and are quite willing to pay for them, especially as in the majority of cases the proceeds from the sale of these programmes go to charities.

With free distribution, there is too much latitude for slackness and bulk disposal, and the writer has found in the past that managers paid very little attention to the distribution of programmes which were given away free—in many cases two or three hundred were found in waste-paper baskets.

Mr. De Solla makes a winning point when he reminds us that, prior to programmes being charged for, the auditorium was frequently littered with them.

The modest 1d. now charged seems to make the patron cherish them, and we get requests from many kinemas stating "Please send more programmes; we sell them very quickly."

I must, however, point out that we always leave the decision as to whether the programmes are to be sold or distributed free to the exhibitor.

EDWARD E. RAVEN.
Premier Advertising Service, Ltd.,
299, Oxford Street, W.1.

More Letters Appear on page 49

Exploitation Competitions

PUBLICITY competitions continue to cause me grave concern. More and more firms announce big money prizes for exploiting specified pictures. Admittedly, the total sum involved is usually less than the cost of the fascia publicity for a West End run—possibly it does not come to more than a pound an entry, but that's not what worries me. The tendency is developing for managers to "hog" their ideas, and so add strength to their own particular entry. I hate to think of a time when managers will lock themselves in their offices, unlock a secret drawer and work on a layout that no eyes but theirs must see.

If renters want to spend money on gaining the goodwill of the managers, then why not more previews, and throw a cocktail party afterwards? They'd get a better return for their money than most Press shows produce. More important still, it would eliminate the petty jealousies engendered by competitions.

I know of one renting firm that sends a substantial cheque to any manager sending along a worthwhile idea. Firms doing this would be wise to let managers in on their proposals. A fiver for an idea would start a lot of thinking during quiet periods.

Staff Shortages

A NEW menace has come to haunt us in our perpetual campaign for staff. The new terms and conditions offered to waitresses and other forms of labour in the catering trade make our terms seem parsimonious in comparison. I have already been told on several occasions that girls get much more money as waitresses, don't work late, and get tips as well. What can we do about staff? Remember, and I'm talking to proprietors now, the time may come when there won't be enough labour to operate your theatres to the satisfaction of the licensing authorities.

Personal Appearances

QUITE accidentally I recently visited a youth club at which Tony Wager made a personal appearance, and took part in several of the competitions. When the time came for autograph signing, Tony was besieged. They liked him because he was one of them (I happen to know that he twisted the studio out of a couple of hours' sleeping time). He even lined up at the cafeteria for his grub; that's the stuff to make British stars for the future.

Personal appearances of top-grade stars should only be made on rare occasions, and after careful consideration, but producers should get their promising youngsters out as much as possible, and not necessarily to kinemas. I would go so far as to say preferably not to kinemas, but rather to locations where there are potential patrons.

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SHOWMANSHIP

Bradford's Managers Know the Value of Prestige Publicity

ALMOST 100 per cent. of the commercial life in Bradford, Yorks, is bound up in industrial activity. Wool, of course, is the city's life blood. Apart from two or three foundries, the scene is dominated by the mills and factories engaged in spinning, weaving and the manufacture of woollen textiles.

The city's prosperity depends, to a very large extent, upon the world demand for its products in this field. Consequently, the business tempo in the city is reflected in the box-office barometers of its entertainment houses. Altogether, there are 42 kinemas in Bradford. There are six—three in the super class controlled by the major circuits—located within 300 yards of each other in that veritable maze of streets which converge upon the Town Hall. During the war they enjoyed a boom. There has been a slight recession since, due mainly to the shortage of raw materials and the fuel cuts, which have forced many of the mills to close down for several days in the normal working week.

My most vivid impressions during a two-day stay in Bradford are of stimulating talks, revolving mainly around showmanship, with a number of managers. They are a happy bunch, fully alive to the value of showmanship, and enjoying between themselves a keen, but nevertheless friendly, spirit of competition. My only regret is that I was not able to meet all of them.

Doyen of Bradford's showmen is Phil Ridler, general manager of G.-B.'s 3,300-seater, the New Victoria, and chairman of the local branch of the Society of Cinema Managers. He went to Bradford to open the New Victoria in 1930 and has remained there ever since. With a delightful sense of humour, a placid personality, and, I might add, an enviable reputation at the snooker table, he has done much to advance the prestige of the business in the city.

He came to the kinema from the theatre, and his love of the stage found expression in those lavish musical shows which were a popular feature of his programmes of pre-war days. There was nothing he enjoyed so much than to take off his coat, roll up his sleeves and work into the early hours evolving and developing an idea with his musical director, which, invariably, linked up with a forthcoming film. Nostalgic memories, eh, Phil!

He is extremely keen on furthering a friendly relationship between the local authorities, public organisations, and his kinema. Much of his spare time has been spent giving lectures to rotarians, women's societies, and such like. While I was yarning in his office an instructor from the Mechanics' Institute sought and got permission to bring a party of students to view the kinema's plenum system. That is the sort of thing which gives the kinema a good name.

*

LAURIE RONBACH, in charge of A.B.C.'s Ritz, is a young man with very definite ideas on showmanship. Somewhat shy of the limelight, he confesses to being more at home working out the last administrative details of kinema management with the aid of a slide rule than when banging the big drum.

In his view, the maintenance of a high degree of efficiency within the theatre is much more important than a dozen tie-ups or other forms of exploitation. The prerequisites of showmanship are, to his way of thinking, a clean and bright theatre, courteous staff and every possible service which contributes to the comfort and enjoyment of the patron. I must say that the flower-bedecked entrance foyer of the Ritz and the alertness of the staff were convincing evidence of his belief in his own viewpoint.

There is something of the artist in M. S. Moorse, manager of the Odeon. He has an interesting hobby. Whenever possible, he buys up old cottages, rebuilds and redecorates them, and sometimes lives in them for a while before he re-sells. Indeed, a profitable hobby these days.

His flair for building and creating something which is attractive extends beyond his own personal pursuits. He applies it to his theatre. He designed and built the very attractive confectionery and cigarette kiosk at the Odeon, and designs most of the poster frames which adorn the walls of the vestibules. Like his colleague, Ronbach, he believes that personal service is an important factor in kinema management. One idea he has developed is the establishment of a lost property office in a spare room. Those odd things which patrons are in the habit of leaving at the theatre are collected and placed in neat racks in the lost property room where they are kept for four months. Patrons, undoubtedly, appreciate services of this kind.

*

MY final port of call was the Emery Circuit's Regent, where G. Ray is manager. Ray, a product of the Dennis Walls' school of showmen, is an enthusiast. Nobody, he says, can estimate the value of outside exploitation, but is convinced that it is the most useful medium for keeping the kinema in the public eye.

I was impressed by the high level of showmanship in the city. I saw a number of the window displays arranged by various managers. They were neat, effective and artistic.

Incidentally, my creature comforts were taken care of by Steve Slinger, mine host of Moss Empires' Alexandra Hotel, who was with Pro Patria in the early days of our business.

More "Jolson" Campaigns

CAMPAIGNS and stunts for "The Jolson Story" continue to arrive from managers all over the country. Here are the main ideas selected from a large batch:—

Miss L. Watt, Florida, arranged an Easter Parade in which she had full co-operation from her staff. It consisted of a local Boys' Brigade pipe band and members of her staff, who impersonated characters from the film.

An additional attraction to the parade was a large theatrical "cockerel hen" with an Easter egg hanging from its neck and labelled with the words: "'The Jolson Story' is something to crow about."

At the front and rear of the procession were youngsters carrying sandwich boards worded "Join our Easter Parade to the wonder film—'The Jolson Story.'"

Miss Watts informs me that although the film played in several opposition houses, the Florida house record was easily broken and it will be extremely difficult to "top it" again.

J. B. Wilkins, Corona, Liverpool, arranged a "spot" competition at a local dance. The selected couples were asked to name three songs made famous by Jolson, and after the show were presented with a half-pound box of chocolates.

In addition, Wilkins made use of a local dance band which played selections from the film.

J. G. Campbell, Picture House, Coatbridge, gave

A scene from THE OUTLAW (U.A.) was depicted in this window display arranged by H. W. Pearce, Odeon, Boston, at a draper's establishment. A music shop tie-up and a Children's Club painting competition were other features of his comprehensive campaign

An appropriate tie-up arranged by Francis Minde, Odeon, Eltham Hill, for the Coal Crisis edition of THIS MODERN AGE (G.F.D.). A large board was also displayed at the coal merchants' office adjoining the local railway station, a valuable poster site

A grim but arresting display, arranged by S. Harvey, Princes, Dagenham, for M-G-M's short, TRAFFIC WITH THE DEVIL

One of the greyhounds used in street parades to exploit the world premiere of THE TURNERS OF PROSPECT ROAD (Grand National), at the Coliseum, Derby

SHOWMANSHIP—*continued*

his show window over to a display consisting of a huge record made of cardboard and a miniature stage with working models illustrating a scene from the film. The display was completed with stills, quads and two large cut-outs of the leading stars.

One week before playdate he obtained permission to play songs from the film in a local restaurant during the lunch hours. During the week of showing he arranged for a local newsboy to display a news bill advertising the film. In the theatre slides and a piano were used to popularise the songs by community singing.

K. B. Lloyd tied-up with the local National Savings Committee. Using the initial letters of the title, he evolved the following appropriate phrase, "Take Heed Everybody; Join Our Local Savings Organisation Now: Save to Obtain Recuperative Years." This was used on a pelmet in window displays. Printed underneath was the name of the theatre and date of presentation. Several displays were also procured in shop windows of ladies' hairdressing salons.

Gala Dance

J. G. BODDY, Regent, Great Yarmouth, organised a gala dance to publicise "While the Sun Shines."

A hundred d.c. posters were used to announce the ball and good attendance resulted. The M.C. provided some excellent publicity by announcing the playdate and venue of the film.

In addition, a "quiz-tune" contest was held, the basis being a "Sunshine Medley," and successful entrants were awarded two free tickets to see the film.

Window displays were also given by Messrs. Arnold, owners of one of the largest shopping centres in Great Yarmouth. The displays consisted of the latest spring fashions for women coupled with stills of the stars and an art card, appropriately worded: "Buy your new spring costume—'While the Sun Shines.'"

Boddy also arranged other tie-ups with sports dealers, tobacconists and provision stores.

A Good Try

THE arrival of the Scottish A.T.C. International Rugby football team provided good material for O. T. Lewis, Odeon, Llanelly, for his exploitation campaign on "The Dark Mirror."

An invitation for the evening show was extended to the team. This drew large crowds and secured considerable publicity in the local Press.

The day following was All Fools' Day, and a shop window in a busy street of the town was secured, in which a placard was placed on show bearing the caption, "There's no April Fool about this. 'The Dark Mirror' is terrific at the Odeon."

Derby World Premiere

BILLED as the world première when shown at the Coliseum, Derby, recently, "The Turners of Prospect Road" was made the subject of one of the most comprehensive boosts seen locally. H. Fines and Stuart Black were responsible for the scheme in which they were assisted by C. R. Sewell, of Grand National.

Success came early when the *Derby Telegraph* gave a banner line, a column of matter and a picture of Maureen Glynne captioned with details of her personal appearance.

Next was a tie-up with Derby Greyhound Stadium which resulted in the appearance of a banner over the spacious entrance. This was worded: "All the thrills of the Greyhound Derby brought to the screen with the story of a family which could be your own," followed by the film title, theatre name, times of showing, and the words "World Premiere" coupled with details of Miss Glynne's personal appearance.

As an offshoot of this angle, dogs in their racing colours, accompanied by white-coated trainers, paraded the town. One dog, an all black, carried a white overall inscribed: "I'm a winner like 'The Turners of Prospect Road,' at the Coliseum." The mike on the race-track was also used to boost the film.

The reception to Miss Glynne savoured of a gala night. Stuart Black did a commentary on the mike, and civic honours were accorded by the Mayor, Ald. C. Bates.

Guests afterwards met Miss Glynne in the kinema café. Before leaving the town, the 18-year-old star made a tour of the dog track during a race meeting and also visited Nottingham Ice Rink and various factories.

Finding "Jimmy"

THE Odeon circuit have been running a campaign to discover a potential player of the name character in the Richmal Crompton stories about "Jimmy."

To ensure the most satisfactory method of judging the contestants, Henry Kerr, of the Balham Odeon, at a preliminary campaign conference suggested that this should be done by a committee and not by audience votes.

When this was approved he chose for his own committee the editor of the local paper, A. E. Wilson, film critic of the London *Star*, and a representative of "the-man-in-the-street." This, to my mind, shows a logical way of setting about what is always a difficult matter and avoiding charges of favouritism.

It also secured a 12-in. s.c. story in the *Star* and editorial mention in the local Press which proved valuable publicity for the contest and in particular the Balham Odeon.

Dickens Book Shop

AN old-fashioned bookshop of the Dickens' period was set up in the foyer of the Palace, Banbury, by T. Byrne as a "Great Expectations" tie-up.

Built up with the aid of Messrs. Morris and Treadwin, Byrne's assistants, the frontage of the bookstall carried hand-painted and pictorial posters, and was linked with window displays at bookshops in various parts of the town.

A public address van was used to good effect in plugging the film in the town and special announcements were made at children's matinées.

Radar Display

S. E. ROBINSON, Regent, Hinckley (Odeon) decided to give the job of publicising "School for Secrets" to his assistant, R. D. Purslow. The latter enlisted the aid of the R.A.F. recruiting staff, who supplied a large quantity of Radar equipment for display in the foyer. The R.A.F. Association were also invited to participate; they exhibited their own posters and had two men on duty each day at the theatre to enrol new members.

In addition to decorating the exterior of the theatre with bunting and a large crest of the R.A.F., he arranged displays in the local gas showrooms, a bookshop selling copies of the book of the film, and a prominent gown shop.

To round off the campaign the R.A.F. Association held a dance at St. George's Hall, where more publicity was gained by a large art card placed in the centre of the band dais announcing the showing of the film at the Regent.

Spotting a Secret

A COMPETITION was devised by G. S. Exton, Odeon, Burnage, Manchester, for "School for Secrets."

A week prior to the showing of the film a neat foyer display consisted of cut-outs, stills and Press cuttings, and in the centre of the display was a renters' quad with a poster alongside worded: "Can you pin-point the Secret Spots?" An usherette in attendance informed those interested that there were six secret spots on the poster, and they were invited to stick gummed and numbered labels on what they guessed to be one of the spots. The puzzle caused a great deal of interest, and by the end of the week 357 labels had been attached.

The Saturday before play-date, J. Brannan, assistant manager, attired in hat, coat and spectacles, sat with the audience. G. S. Exton appeared on the stage and asked the audience, giving them half a minute, if there was a Boffin amongst them. The assistant manager then went up on to the stage and read out the names of the patrons who had been successful in the competition. They were presented with free tickets to see the film.

Factory "Quiz"

A "QUIZ" staged by John Bee, Gaumont, Worcester, gained excellent publicity for "Hungry Hill."

He arranged a lunch-hour session on British Films at a local factory. Mr. Bee acted as question-master.

FASHION DISPLAY

The fashion angle was used to advantage by Douglas Walker, Palace, Aberdeen, in his exploitation for THE CHASE (United Artists). This display, tastefully arranged with artistic publicity material, was secured at one of the City's leading stores

and the "quiz" proved very entertaining, and the workers, by all accounts, thoroughly enjoyed the procedure.

As a result of the quiz a considerable amount of editorial space was given to the film in the local paper.

Bee also obtained the original dresses used by the stars in the film, and had them displayed to advantage in the City Gown Salon.

Brixton Tie-up

A LOCAL store's furniture exhibition gave Pat Walshaw, Odeon-Astoria, Brixton, an opportunity to boost "Odd Man Out."

The main stand at the exhibition was decorated with a large portrait of James Mason, surrounded by stills from the film. Many passers-by stopped to read the catchline: "This man is wanted at the Brixton Astoria. Your many wants in furnishing can be seen here."

A large poster site flanking the showroom windows was also used to advertise the film, and the exhibition. In exchange for all this publicity Walshaw put on a tie-up display in the lobby of the theatre.

In addition, five thousand throwaways were distributed. These carried three pages devoted to the film and the back page to the store, which, incidentally, paid the expenses for the throwaways.

Becontree Boost

G. J. BAKER, Odeon, Becontree, Essex, started an extensive campaign on "Till the Clouds Roll By," which made his local public conscious of the film well before play-date.

On all street quad sites 6-inch streamers bearing the words "Soon, 'Till the Clouds Roll By'" were pasted on the base of the posters. At the same time he carried at his kinema an impressive foyer display, supplemented by eight display boards supplied by M-G-M.

The following week Mr. Baker began to expand by tying up with twelve local traders. The boards used were the same as those employed for advertising purposes at the Empire Theatre, Leicester Square. The value of his foyer display was increased by adding pictorial quads, two cut-outs on glass, and various pictorial bills.

On the week of showing the twelve tie-ups were still in operation, and in addition pictorial posters were being used on the quad sites.

Frith to the Fore

IT has not taken C. W. Frith long to get into his stride with publicity at the Streatham Odeon-Astoria, and his methods are exemplified by his extensive campaign for "Odd Man Out" (G.F.D.).

A useful link with the Wandsworth Council's Road Safety Campaign secured the display of 100 double-sided D.C.s on tramway posts around the district.

Woolworth's made a special display of the book and the County of London Electric Supply Company lent an entire window on the main road for a striking model, the link being: "Don't be the 'Odd Man Out'—everyone should use electricity efficiently."

A shoe store recommended customers, "If you have to queue to see 'Odd Man Out' at the Astoria, see that you stand in comfort in a Bata shoe."

Novel Display

AN interesting display in the show window of the Odeon, Whalley Range, Manchester, stimulated interest for the G.F.D. film, "School for Secrets," a week prior to its exhibition.

The display, devised by Charles Smith, took the form of a miniature classroom, consisting of six small desks and forms, the teacher's rostrum, together with a board and easel. Miniature graph paper was placed on each desk. Cut-outs from a "Radar" magazine illustrating a plane flying by night and radar diagrams were placed each side of the model schoolroom, and in the centre, at the back of the model, were small examples of Radar Scope photography.

Another part of the kinema used to great advantage was the car-park entrance arch, which is in a prominent position facing the main road. Two 18-ft. wireless poles and wiring were erected on top of the arch, giving a realistic impression of a wireless station, with a suspended 21-ft. banner giving details of the film.

Apart from this, two excellent window displays were on view all the week at a leading gown shop and wireless dealer. The "Boffin" painting competition for the Children's Club provoked the curiosity of many patrons who asked "What is a Boffin?" the answer being "See the film, then you will know."

Bristol's Live Wire

SINCE C. V. JELLY went to Bristol a few months ago to take over the management of the Odeon he has shown himself to be a showman of ability, and has originated many bright ideas to enhance the prestige of the theatre.

About Christmas time he gave a free show to the old-age pensioners in the city, invited them to tea and presented them with cigarettes.

A big campaign was arranged in connection with the visit to Bristol of Kay Kendall, star of the film "London Town." Arriving at Bristol station she was received by the stationmaster and an Odeon deputation comprising Western Theatre controller B. W. Carrett, assistant controller L. V. Crewes and C. V. Jelly, and was presented with a bouquet by "Miss Odeon."

All possible angles of publicity were covered on the occasion of this visit, and numerous photographs appeared in the local newspapers. Miss Kendall went to the Clifton Zoo and to the Bristol Aeroplane Company's works at Filton. Then she went to the Odeon, where she was received by the Deputy Lord Mayor and other notables. When she appeared on the stage she was presented with another bouquet, and as Scotty Mellarg, who sings in the film, was holidaying in Bristol and happened to be in the audience he was pressed to come on the stage, where he sang one of the numbers in the picture.

In connection with "The Overlanders," Jelly designed a foyer display for the R.A.F. recruiting campaign, and another for "Blue Skies" to help raise 250 million pounds for the National Savings Campaign.

A Joint Campaign

MANAGERS Sam Newberry and E. Goodwin, of the Odeon and Carlton, Norwich, respectively, inform me that they have spent several busy weeks in arranging city-wide publicity for recent films running concurrently at their houses.

For "Calcutta," a special show of Indian and Persian carpets was made in the display windows of one of the city's leading furnishing establishments backed by stills and printed matter relating to the times and places of screening. Bomb-site hoardings carrying large posters were also used to advantage.

During the week of screening "Nicholas Nickleby," an attractive printed and illustrated brochure, together with a letter of invitation, was sent to the local education authorities and all schools in the city requesting that parties of children should attend either one of the kinemas during playdate.

Cutlers, hairdressers and booksellers were induced to co-operate in publicising "The Razor's Edge." Several window displays made throughout the town were aptly phrased to connect the title of the film to the trade of the business. Three thousand bookmarks printed with the names of the two kinemas, title of the film and advice to the recipient to consult Jarrold's regarding copies of the book, were distributed a week prior to playdate.

In the foyers of the kinemas copies of the novel were displayed and could be purchased from the pay desk.

Other Credits

A. J. Burt, Odeon, Llandudno; H. Clayton-Nutt, Broadway, Eccles; A. E. Toovey, Grand, Southport; C. E. Stead, Odeon, N. Finchley; W. E. Case, Picture House, Monmouth; Fred Bull, Odeon, Lancing; W. Newman, Olympia, Cardiff; Ken Rowland, Odeon, Weston-super-Mare; L. Leslie Huish, Lido, Bolton; L. Thomas, Beresford, Dingle, Liverpool; D. Mackrell, Playhouse, Dewsbury; N. H. Lockett, Palladium, Southport; E. E. Gaines, Haymarket, Norwich; E. C. Seaton, Super, Stamford Hill; E. Bromley, Odeon, Oldham; Eric V. Walls, Clifton, Birmingham; W. Pryor, Odeon, Aberdeen; N. F. Comer, Odeon, Taunton: D. V. Walton, Wicker P.H., Sheffield.

The Showman

Reynold Roberts created atmosphere for CANYON PASSAGE (G.F.D.) with this foyer display at the Ritz, Tunstall. The wigwam was made of old curtains, and a tub of sand covered with painted ice-cream cups

Coram Smart, Regent, Weymouth, fitted his car with P.A. equipment and posters, and toured the town to plug THE JOLSON STORY (Columbia)

"Apley" Arrives

This coach and pair, with passengers dressed in period costume, were used by A. Williams, Palladium, Paignton, as a street parade for the 20th Century-Fox film, THE LATE GEORGE APLEY

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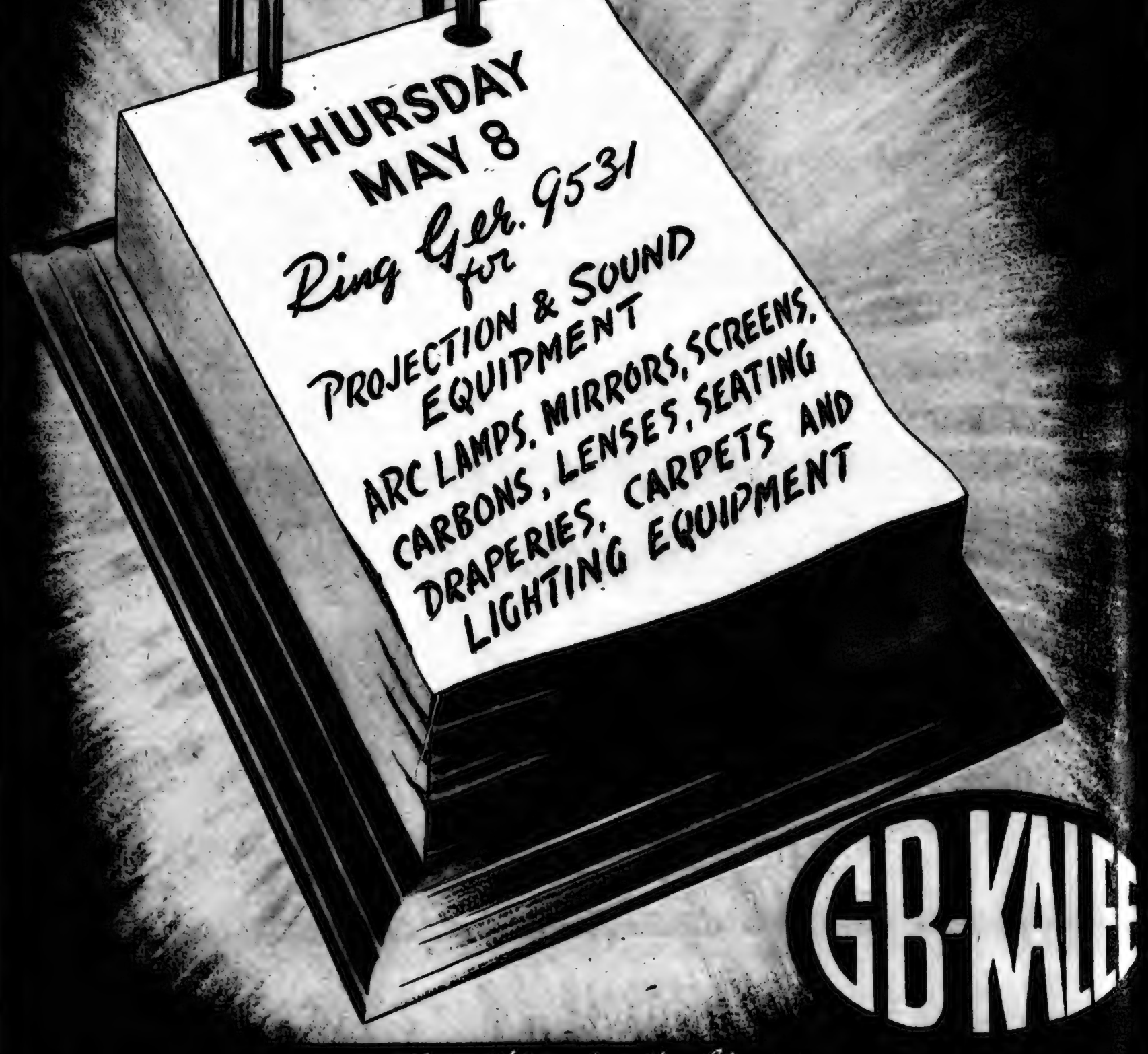

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MUSIC

Organists—Where Are You Going?—Manager's Address to A.T.O.—The Compton Theatrone

Reginald Dixon

J. H. HUTCHISON, manager of the Ambassador, Hendon, in an aggressive address at the annual general meeting of the Association of Theatre Organists warned the members that they had better get busy if they wanted to stay in the business.

He accused organists generally of underestimating the ability of the general public to appreciate good music. In response to a suggestion that in most popular houses the patrons preferred an interlude of dance music rather than one introducing any form of classical music, Mr. Hutchison likened such interludes to meals consisting of three courses of corned beef rather than hors d'œuvre of dance music, the entrée of popular classics, and the sweetness of "nice music."

In response to a suggestion that slide interludes should be the copyright and sole property of the author, the speaker said that it would need a pooling of the knowledge of all organists in the business if organ playing was to continue to be a feature in kinema programmes

He deprecated the use of non-syncs., except on rare occasions; he complained about organists who were in a hurry to get home and consequently took a poor view of playing a late interlude, which, incidentally, was usually the best spot in the programme.

In his informative address, Mr. Hutchison quoted many top-billed names in the organ-playing world. He paid tribute to the late Edgar Peto as one of the most business-like and most successful organists. His interludes never varied, either in length or calibre, from the first house on Monday to last house on Saturday. He was one of the most popular resident organists he knew. Among other names he mentioned were G. T. Pattman and his unit organ, and Philip Dore.

In a plea for co-operation between manager and organist he said that the manager was the organist's ambassador. Standing at the front, the manager had to apologise for the organist's apparent shortcomings, and on the other hand he accepted on his behalf any praise that was offered.

At the conclusion of his address, J. H. Hutchison had to answer many searching questions, but acquitted himself ably and was without doubt a tactful ambassador for managers.

Amid laughter someone suggested that an organist address a kinema managers' meeting with as much candour as he had addressed the organists, and Hutchison agreed it might be a good thing.

Sydney Gustard and Thomas Dando, among others, paid him tribute on the excellence of his address.

Electrone at the B.I.F.

GREAT interest has been aroused in the new Compton Theatrone, and a letter from George Blackmore, of the Gaumont, Birmingham, who has had the opportunity of spending an hour at the console of this instrument, speaks highly of its quality. To use George's own words, "the pedal is excellent and reeds possess a fine tonal quality."

Compton's Electrone, which is built on the same principle as the Theatrone, is being exhibited at the British Industries Fair, May 5-16, Stand C.1501, at the Olympia. For the benefit of those who cannot avail themselves of this opportunity I append a short description of Dixon's instrument and its specification.

The console has been designed to suggest the Blackpool Tower, with which Dixon's name is so firmly associated, and the installation has given completely trouble-free performances with ample power for the various theatres in which it has been used.

The console and speakers are mounted on ball-bearing castors, and generally the instrument has been designed for easy manipulation when entering and leaving the theatre, together with compact storage in transit.

The tone generator relays and amplifier are housed in a steel cabinet measuring 2 ft. square by 6 ft. high, and this is connected to the console by a flexible armoured cable. The amplifiers are rated at 50 watts, and the speakers consist of two large cabinets each containing five heavy-duty cone speakers.

There are four double touch pistons to accompaniment, giving suitable pedal bass on second touch and four to solo. Two balanced swell pedals are provided.

Pedal organ: Contrabass 16 ft., Gamba 16 ft., Bourdon 16 ft., Baryphone 16 ft., Clarinet 16 ft., Octave 8 ft., Flute 8 ft., Flute 4 ft., i Accompaniment to Pedal, ii Solo to Pedal. *Accompaniment:* Contra Viola 16 ft., Tuba 8 ft., Diapason 8 ft., Tibia Clausa 8 ft., Viola 8 ft., Flute 8 ft., Vox Humana 8 ft., Clarinet 8 ft., Viola 4 ft., Flute 4 ft., Nasard 2⅔ ft., Flautino 2 ft., iii Octave Coupler. *Solo:* Contra Tuba 16 ft., Contra Tibia 16 ft., Tuba 8 ft., Diapason 8 ft., Tibia Clausa 8 ft., Saxophone 8 ft., Flute 8 ft., Clarion 4 ft., Octave 4 ft., Tibia 4 ft., Flute 4 ft., Tibia Twelfth 2⅔ ft., Ocarina 2 ft., Tierce 1-3/5 ft., iv Octave Coupler, v Tremulant.

Here and There

This has been visitors' week. First of all Mr. and Mrs. Jack Evans called, looking bright and happy, en route to Ipswich for their honeymoon.

Jess Yates, on one of his periodical visits, dropped in to tell me he is making full use of the tie-up with W. H. Smith and Son in connection with the book *Theatre Organ World*.

He always arranges that a card (or cards) appears in their window drawing attention to the fact that Jess Yates, featured in *Theatre Organ World*, is this week featured at the Odeon locally.

Edward O'Henry starts broadcasting from the Channel Isles shortly.

Jack Bath is now at the Forum Theatre, Southampton, where I have no doubt he will meet with great success.

Norman Brooks is on leave, as his Compton organ at the Tonic, Bangor, Ireland, is being completely overhauled and refitted. He is very happy at the prospect of returning to a revitalised instrument.

YOU TELL ME—Letters to the Manager

A Cutting Remark, and the Challenge

I CANNOT agree with "The Manager's" remarks about managers not cutting films. One of our local kinemas which, as a rule, always bills a double feature, has two houses of two hours each to show two films in two hours. Consequently, at least the second feature has got to be cut at the last 15 or 20 minutes or else the projection speeded up, and even then there will possibly have to be a cut.

I know this to be true, because I am myself an ex-operator, who has shown the same films in full and also for a short time have worked at one of these kinemas and once or twice cut them myself.

I am sure it is being done all over England where they have got to show two features in two hours. Can one wonder why the films get in bad condition? I don't think two operators cut the same film in the same place; also the part cut often gets put back in the wrong place, besides a lot of joints being made.

M. HOLT.

9, Birch Street, Bacup, Lancs. April 13, 1947.

This statement is challenged by James Halsted, manager of the Empire, Bacup, who tells me that after inquiry in the town he concludes that Mr. Holt must be thinking of the dim and distant past when, apparently, the practice may not have been unknown.

More often than not the programme at the Empire comprises feature and shorts, and whenever double features have been screened there has never been any question nor need for cutting, because running time is not strictly limited to two hours.

Perhaps, says Mr. Halsted, our friend has forgotten that by the time films arrive in this district they have travelled far and have suffered much; single reels are joined, with the loss of a few frames of film each time, sprocket holes are pulled and torn, which means more length cut, and, also, some operators insist on making changeover marks of their own by punching holes, scratching, and in general mutilating the copy until some other operator, dizzy with watching various shapes and patterns flashing on the screen, retaliates by cutting the whole lot out and starts again. "Can one wonder why films get in a bad condition!" our friend says; as an operator, he should know.

Kinemas in this town may not all be supers, but the cutting, if any, takes place NOT in my part of England, but elsewhere.

THE MANAGER.

C.M.A. Retorts

IN his contribution to your issue of April 17, "The Manager" says I do not give one good reason why a trade union of managers should affiliate with the T.U.C.

This, of course, is a "terminological inexactitude," as most of my letter was concerned with giving a particularly vital reason—*viz.*, closer liaison between management and staff.

This produces mutual trust and better understanding, which, in turn, creates a happy, unafraid and courteous staff—a condition which will surely result in increased business. Everybody will be satisfied—your patrons, your employer, your staff, and last, but not least, yourself!!

I cannot understand the Jekyll and Hyde mentality of your contributor. In his first item in that week's issue he entirely contradicts his original anti-fraternisation suggestion, and now goes all out for collaboration and appears to have developed a much more intelligent perspective of the whole situation—that's the better spirit, old man; keep it up!!

Lastly, your contributor misconstrues my "small fry" remarks. What I said was that "The Manager" is probably quite small fry *compared* with some personalities who are affiliated to the T.U.C. through the medium of their respective trade unions.

HARRY JAMES BRETT,
General Secretary, C.M.A.

1, Hamilton Road, Ealing, W.5.

Projectionists' Dead End

APROPOS of "The Manager's" comments on the possible difficulties of obtaining projectionists in the future, may I ask what are the incentives in these days to anyone entering this branch of the Trade?

We projectionists of 10 or 20 years' standing stay in the business because it is in our blood to put over a good show, but, quite honestly, what is the job worth in cash value to-day now that big business has taken out the sentiment?

After many years of hard work we are paid £7 to £8 a week and a second projectionist is expected to be able to take charge for about £5 a week. Yet I read a recent advertisement for a milk-bar attendant (with no experience) to start at £5 per week, including meals. A well-known chain store pays a girl learner £3 3s. and meals and 35s. a week for lodging.

Compare these wages with those of the projectionist who is responsible for thousands of pounds worth of equipment. Apart from this, however, what are the prospects, even, of rising to be chief projectionist, but then what? They cannot all become engineers, and generally it is a matter of waiting for the chief to retire (on his wealth) or dropping dead from old age. What is the cure?

"The Manager" suggested that trainee managers be taught the operating side of the business; what about some of the brighter lads on the operating side being taught the managerial side for a change? The irony is that, while it takes many years to become a proficient operator, a man, even though he has been a shop-boy, and it happens every day, is considered a fully fledged manager in a few months. A manager of a few weeks has given me, with 20 years in the business, orders, and has informed me that there is nothing to the kinema Trade.

Yes, sir, it will be difficult to get really progressive lads into the Trade until we wipe out this dead-end business and give them something to work hard for.

JOHN WILSON.

"Winclare," Greenways, Southend-on-Sea.

PEOPLE

W. W. Marsh Takes Over at Penge—Clifton Circuits' Undefeated S.O. Campaigner—Eastbourne Wedding Bells

THE transfer of ARTHUR DAVIDS to the Midlands has resulted in the appointment of WALTER W. MARSH as manager of the King's Hall, Penge. Originally in the shipping business, he joined G.-B. in 1930, and for eight years was in charge of the Britannia Theatre, Hoxton. He took over the Camden Hippodrome in April, 1940, and, when it was closed in the following September, joined the R.A.S.C., with which he served in India and Burma, spending the last nine months there running a mobile kinema in the N.W. Provinces. On demobilisation in June, 1946, he became mobile manager at Camden Town, and then undertook holiday relief duties at Leicester and Nottingham.

☆

A. K. GRIFFITHS, assistant manager at the Peckham Odeon since November, 1945, has been transferred to a similar position at the Capitol, Cardiff. Formerly a Warrant Officer in the R.A.F., he spent five years as a P.O.W. in Germany after being shot down in June, 1940, and joined Odeon at Camberwell in September, 1945. On leaving Peckham he was presented by the staff with a 16-mm. enlarging camera.

☆

He will be succeeded at Peckham by A. C. A. WHITE, assistant manager at the Coventry Scala.

☆

I. McEVOY, formerly trainee manager at the Old Kent Road Astoria, has been transferred to the Eltham Hill Odeon as assistant to Francis W. Minde.

☆

KENNETH R. P. SMITH, assistant manager since 1944 at the Old Kent Road Astoria, has been transferred to the Bromley Odeon. He was formerly at Erith for about six months.

☆

He is replaced at Old Kent Road by C. WELLS, who before the war was on the uniformed staff at Leicester Square Odeon for three years. He served in the Army in India and Burma for five years; then became assistant manager at the Mile End Odeon. Later he was transferred to Forest Gate.

☆

N. R. CROSSLEY is being transferred from the Peckham Tower, where he has been assistant manager for three months, to the Morden (Rose Hill) Gaumont. He joined the Royal Navy as a rating and earned promotion to the rank of Lieutenant, commanding his own ship.

☆

His place at Peckham is taken by JAMES W. MALAM, formerly assistant manager at the Morden Gaumont. He was previously with Unilever, Ltd., as outdoor representative for 15 years.

☆

D. BOXER, who has been appointed trainee manager at the Prince of Wales Picture Playhouse, Lewisham, was previously in the R.A.F.

☆

H. W. DIXON, of the Peckham Odeon, however, has a roll of honour of the distinguished people who have visited his theatre in the past twelve months. He has had an artistic scroll prepared, and guests are asked to sign and date this when they arrive. The scroll is kept framed in his office as a record of his achievements in this direction.

☆

DAVID LUDLOW, supervisor of Clifton circuit, has the unique distinction of having held the office of chairman of three consecutive Sunday opening campaigns—viz.: Wolverhampton, Stourbridge and Wednesfield, at which no petition has been presented after the opposition had lost the town's meeting.

No polls, therefore, followed, and this is due to his careful and tactful handling of the opposition after each town's meeting.

☆

There is a framed certificate hanging in MARK D. FREEMAN'S office at the Edgware Road Odeon. Headed with the name of the late King Christian of Denmark, it records in English and Hebrew appreciation of Mr. Freeman's assistance to the Jewish National Fund at the beginning of 1944 when he was in charge of the Swiss Cottage Odeon. He organised two Sunday matinées to raise funds for the establishment of a Jewish national home in Palestine, and had the honour of having an avenue of 63 trees on a hill overlooking Galilee named after him.

☆

Wedding bells will ring out in Eastbourne on May 31 for RUBY KITCHEN and F. ROY DUKE. Mrs. Kitchen has been manageress of the New Central for the past five years; Duke is known both in Wardour Street and South-East England as a service engineer for Charles H. Champion, distributors of Ship British Carbons.

☆

Ald. C. H. BRYNING, O.B.E., J.P., who was the prime mover in the flotation of Jackson's Amusements, has been recommended for the honorary freedom of Rochdale. The recommendation will be submitted to a special meeting of the Town Council. Jackson's Amusements, Ltd., of which company Ald. Bryning was chairman for several years, owns a group of kinemas in Rochdale and Bacup.

☆

SYDNEY JACKSON, Northern divisional office of the N.A.T.K.E., gave a talk on the kinema Industry to the Tyneside Youth Film Club. Most of those present were University students, and they showed a keen interest in film production and distribution.

☆

E. B. EDWARDS has left Equity British Films and has no authority to negotiate contracts on the company's behalf.

☆

R. C. I. OVERS, former manager for Odeon at Canterbury and Ashford, is the promoter and managing director of the "San Maria" restaurant, adjoining the Friars Kinema, Canterbury, which opened on April 27.

Gaumont-British circuit managers meet at the Gaumont, Camden Town. Front row: L. Furness, publicity manager, G. A. Foster, assist. circuit controller, Aubrey Bustin, exploitation controller RKO-Radio, A. J. Read, circuit controller, R. Pullman, proj. engineer, G.-B., S. Mendoza, circuit engineer. Second row: R. W. Lane, Gaumont, Camden Town, W. Watson, Highbury P.H., G. Peacock, Angel Cinema, G. P. Elcock, Gaumont, Finchley, G. Smallman, assist., Gaumont, Wood Green, E. C. Hurry, Regal, Edmonton, R. W. Herrington, New Bohemia. Third row: G. H. Elliott, assist., Blue Hall, D. B. Williams, relief manager, C. E. Barnes, assist., King's Cross, E. F. Beasley, Kentish Town, T. C. Graham, assist., Gaumont, Finchley, P. Connell, assist., Palmers Green, G. M. Gangloff, assist., Ambassador, Hendon. Fourth row: J. D. Wood, relief manager, S. C. Boam, relief manager, D. J. Goodman, Gaumont, Wood Green, T. C. O'Donoghue, relief manager. Standing: P. J. Morrissey, relief manager, J. C. Glasgow, Finsbury Park Rink, F. W. Salter, Palmers Green, J. H. Hutchison, Ambassador, Hendon, A. C. Tomlin, relief manager, J. Hutton, assist., Gaumont, Camden Town, R. J. Hookway, Cinema, Hoxton, I. H. Waller, King's Cross Cinema

G.F.D. Publicity Moves

The centralisation of publicity and advertising within the Rank Organisation has been taken a stage further with the removal of G.F.D.'s publicity department to Imperial House, Air Street, W.1.

John Ware remains in control of publicity and personnel, but will operate from Wardour Street. Alan Hibbert-Jones, deputy publicity director, will have offices at Imperial House and Wardour Street. Ware will work in close co-operation with Jack Sullivan, Universal-International's own publicity manager.

Departments and personnel involved in the move are as follows:

Campaign books, exhibitor poster and publicity.—Donald Walker, in charge; Frank Andrews, newly appointed layout and campaign book visualiser; Dennis Monahan, campaign book layouts.

Writers.—Janet Westlake, Jack Dawe, Stuart Allen.

Stills.—Miss Ivins.

The purchasing department for printing, blocks, etc., will remain at G.F.D. headquarters.

The ad-sales department also remains at Film House and provincial exploitation will continue to be directed from Film House by John Specterman.

TECHNICAL

It Will be Two Years Before Kinema Furnishing Needs Can be Met

APART from visiting Lister's exhibition of furnishing fabrics my trip to Bradford last week was in the nature of a fact-finding mission. The picture I have brought back is not a rosy one. It will be a long time before the needs of exhibitors can be satisfied.

The Lister company owns the largest mills in Bradford, and, in fact, the largest of their type in the country.

Before the war the company supplied a large proportion of the fabrics used in the furnishing of kinemas.

G. E. S. MUSGRAVE, manager of the furnishing fabrics department, told me that overall production at the Manningham Mills is 60 per cent. of the pre-war output.

The majority of raw material allocated, however, is used for the manufacture of clothing materials and only a comparatively small proportion is used for the weaving of furnishing fabrics. Twenty per cent. of production in this field is destined for overseas and the remainder goes to the fulfilment of Government priority orders, such as road and rail transport and household furniture.

Fuel cuts and labour problems have retarded production, and Musgrave believes that it will not reach pre-war levels until 1949, and beyond, if there are further industrial set-backs.

THE exhibition itself was an interesting illustration of the wide range of fabrics handled by the company.

The exhibits in the furnishing section included mohair velvets, hard-wearing upholstery cloth, used extensively for kinema seating; moquettes with cut and uncut pile or mixtures of the two; curtain velvets; and tapestries made from wool, cotton, rayon and mixtures of these yarns. Colourings and designs were most impressive.

Another interesting exhibit was that showing a range of colours being prepared for the British Colour Council, which is the arbiter of colour in this country. The shades represented covered the entire spectrum, and there were six gradations in each shade.

WHILE on the subject of furnishings, I learn that the backroom boys at the Royal Aircraft Establishment, Farnborough, have discovered a cheap and easy method of fireproofing certain fabrics.

The experiments were carried out for the Department of Scientific and Industrial Research with the object of reducing fire risks in aircraft. The results, I am told, are now to be made known to manufacturers.

Briefly, the process involves the treatment of the materials with a solution of inorganic salts. It can be applied to cotton materials and light curtaining, flannelette, linens and hemp furnishings. The process, it is claimed, does not affect the colouring, drape or finish of the cloth.

The Multitone Telesonic hearing aid set for kinemcs which was described in last week's issue. The box measures 8 in. by 6 in. by 3 in., and can be used from any seat in the auditorium

I SPOKE to a leading manufacturer about the possibilities of the discovery and its application to the kinema.

Experiments, he said, had been carried on for some while, but a process for fireproofing the heavier fabrics, such as those used in the kinema, and carpeting, had not been successfully achieved.

One of the main difficulties is, apparently, in producing a treatment which does not affect the colour of the material after it has been dyed.

THE problem of staffing the projection room is becoming more and more acute, and unless the Industry takes realistic steps to formulate an apprenticeship scheme with suitable training facilities and to start recruitment as early as possible there will be a big deterioration in the technical efficiency of kinemas.

Many managers have expressed to me their concern over the shortage of skilled projectionists. Many of their thirds and fourths are being called to the Services, and the lack of trained replacements is making it necessary for them to thrust additional responsibility on to the shoulders of untrained juniors. This, surely, is not in the best interests of the Industry.

ONE section of the Trade, at least, has taken a step in the right direction. I refer to the Fylde Cinemas Social Association, formed by members of the staffs of the Emery circuit in the Blackpool area.

The chief projectionists' subsection has started a course of instruction for third operators and probationers. An hour's instruction is given each week, first on theory and later on the practical side. The latter will be carried out at different kinemas to give the trainee experience of different types of equipment.

CHIEF operator E. Pashley will handle the preparation and administration of the theory section, and then each chief projectionist will be responsible for the practical instruction to the class in his particular kinema.

The Chief Projectionist Section of the Association comprises: E. Pashley (Rendezvous), F. Prendergast (Dominion), J. Walmsley (Oxford), G. Laycock (Empire), and H. Simms (Ritz), all of whom have volunteered their services in connection with the instruction course.

THIS year's British Industries Fair—the first since the war—is the biggest to be held so far.

The lighter industries, including textiles, are to be seen at the London section at Olympia or Earls Court, while the products of the hardware, building, electricity, engineering, and gas industries are concentrated at Birmingham.

The Fair opened on Monday and closes on May 16.

A REPRESENTATIVE selection of kinematograph lenses can be seen on the Dallmeyer stand—D/1689—in the London section at Olympia. Of particular interest is the Super-Lite projection lens—a departure from conventional design.

The back-glass diameter, being in close proximity to the projector gate, utilises a larger cone of light, thus increasing the brilliance of the picture. It is claimed that up to 33⅓ per cent. more light is achieved than with normal-type lenses. They are particularly recommended for colour or dense films.

Another of the firm's exhibits is the Septac *f*/1.5 large-aperture anastigmat "Dallcoated" lens, of seven-glass construction, developed during the war for mass radiography, and which can now be supplied for 35-mm. cameras.

There is also a complete range of *f*/1.9 lenses of foci ranging from 1 in. to 8 in. suitable for 35-mm. cameras, rear projection or for television projection. These lenses, I am told, give a critical definition over a range of approximately 50 deg.

THE new Bitone reproducer is shown on the Vitavox stand—C1509. Designed for high-quality sound reproduction in public halls, theatres and small kinemas, it comprises a multi-cellular horn and moving-coil pressure unit for high audio frequencies, and a 12-in. moving-coil cone type loudspeaker, operated in a vented enclosure, to reproduce low frequencies.

A cross-over filter network divides the frequency spectrum between the two units. It is mounted in a smartly finished, polished walnut cabinet.

A full-size double-channel wide range speaker for kinemas is also on show.

THE D.P. Battery Co.'s exhibits on stand 711 in the electricity section at Birmingham include a 10,200-amp. hour cell, similar to that supplied to Pinewood, and a 118-cell battery, weighing some 300 tons, used in connection with the production of colour films.

There is also a representative collection of types of equipment supplied to Russia, Holland, Mozambique, and various cells used in submarines and for the destruction of magnetic mines during the war.

IT is interesting to hear that the Illuminating Engineering Society is to hold an annual dinner once again. It will take place on Wednesday, May 14, at the Grosvenor House, Park Lane, London, W.1, at 6.30 p.m.

The president, J. S. Dow, B.Sc., A.C.G.I., will be in the chair and the toast of "The Society" will be proposed by Lord Marley, D.S.C., J.P., D.L., chairman of the Colour and Lighting in Industry Council. Dr. Charles Hill, M.A., D.P.H., will respond to the toast of "The Guests."

I am asked to remind members that they should advise the secretary immediately if they wish to attend.

IT'S a world of improvisation. There are long waiting lists for post-war equipment; new furnishings are practically non-existent,

Continued on page 52

POOL CARBONS

The Stars that Zanuck Built and Those to Come

NEW DISCOVERIES FOR 20th-FOX

HIS uncanny knack of finding star potential is one of the reasons of the success of Darryl F. Zanuck, vice-president in charge of production of 20th Century-Fox. He was responsible for giving their first chance to such players as Tyrone Power, Don Ameche, Betty Grable, Linda Darnell, Jeanne Crain, June Haver, William Eythe, Lon McCallister, and Vivian Blaine.

The new star material he is developing includes such promising players as Mark Stevens, who made a great hit in "The Dark Corner" and has now completed his first musical "I Wonder Who's Kissing Her Now?" a drama in Technicolor of the days when Joseph Howard was writing the popular songs of the day. June Haver plays opposite him.

"Forever Amber" Role

Another up-and-coming young man is Glenn Langan, a charming and natural actor who made a hit as the doctor in that moving drama "Dragonwyck" and was given a great chance. which he took with both hands, in the Jeanne Crain Technicolor romance "Margie." He has an important rôle in the film of Kathleen Winsor's provocative novel of Restoration England, "Forever Amber," and the second leading male rôle in another big Technicolor film, "The Homestretch," a thrilling romance played against the background of the race track.

British Starlet

Zanuck's high opinion of the English actress Peggy Cummins is reflected in the important films in which this charming young actress has already been cast. Her first rôle was the daughter of Ronald Colman in "The Late George Apley," J. P. Marquand's delightful comedy of Boston manners. She has just finished making the film of Joseph Shearing's thriller "Moss Rose," and it has now been announced that she will play the lead in "Paddy, the Next Best Thing," after which she will play opposite Cornel Wilde in the film of Thomas Costain's best seller, "The Black Rose."

College Girl Graduate

Then we have Nancy Guild. Zanuck has complete faith in this young college girl. So much so that he co-starred her with John Hodiak in the first film she ever made, "Somewhere in the Night." Zanuck's confidence was fully justified and her next gave her the lead in the Raymond Chandler thriller, "The High Window."

Richard Conte is another Zanuck discovery. Conte got his first big chance in "Somewhere in the Night," and then went on to play the Nazi spy in the brilliant Louis de Rochemont-Henry Hathaway factual film, "13 Rue Madeleine." It has now been announced that he will have the second lead to Henry Fonda in a third thriller, "Call Northside 777."

His Latest Find

Zanuck's latest find has not yet been seen on the screen. She is Jean Peters, a University student who won a beauty contest, was given a screen test and immediately assigned the leading feminine rôle opposite Tyrone Power in one of 20th Century-Fox's most important productions, the £1,250,000 Technicolor film of Samuel Shellabarger's story of Cortez's conquest of Mexico, "Captain from Castile."

STARS OF TO-MORROW

PEGGY CUMMINS MARK STEVENS

JEAN PETERS GLENN LANGAN

NANCY GUILD RICHARD CONTE

Victor Mature and Peggy Cummins in MOSS ROSE, a mystery story of the English theatre at the turn of the century, which 20th Century-Fox will be presenting shortly

CAGNEY TRIO TO COST £2,000,000

Release Through United Artists

A BUDGET of £2,000,000 has been set by William Cagney for the three productions scheduled for completion by his company during 1947.

First of the Cagney pictures is William Saroyan's brilliant play, "The Time Of Your Life"—winner of both the Pulitzer and Dramatic Critics' Circle awards. This is scheduled to go before the cameras this month, and the estimated cost is £600,000.

Directing "The Time Of Your Life" will be H. C. Potter. Casting includes William Bendix in the important rôle of Nick, waterfront café owner, and James Barton.

Thorne Smith Comedy

Thorne Smith's comedy, "The Stray Lamb," will be Cagney's second. With a £550,000 budget and a July starting date, this will be directed by Richard Wallace.

Third on the Cagney schedule and the costliest undertaking since his advent as an independent producer is "A Lion in the Streets," This has been budgeted at £900,000.

James Cagney will star in the trio, all of which will be released through United Artists.

"How Green Was My Valley" B.B.C. Tie-up

To link up with the reissue of "How Green Was My Valley," 20th Century-Fox have arranged with the B.B.C. for the book to be read as a serialisation in "Woman's Hour" on the Light Programme, commencing on May 5.

Each reading will be of 15 minutes' duration every day from Monday to Friday for three weeks, covering 15 instalments and will commence at approximately 2.40 p.m.

TECHNICAL—continued

and uniforms—well, perhaps in a couple of years' time.

I hear of one Eastbourne kinema that's overcome one difficulty. Badly needing new uniforms for his staff, the manager punted round and got hold of as many ex-W.A.A.F. officers' discarded uniforms as he could lay his hands on. It was only necessary to change the buttons.

At least most of the girls feel at home in them — they were demobbed only last year.

SPEAKING to the Society of Cinematurians' Liverpool branch, recently, Coun. R. R. Bailey, chairman of the city's Watch Committee, outlined details of a new burglar and fire alarm which will become available when labour and materials can be obtained for its manufacture.

The system, I gather, works by radio. If anybody breaks into a building in which it is installed the alarm is set off and a signal is radiated to the local police station.

The advantage of this system is that the would-be felon would not know that an alarm had been given. The device, apparently, would also send a warning to the fire brigade if fire broke out in any part of the building.

E. F. LYONS, joint managing director of G.B.-Kalee, and his wife, were aboard the *Queen Elizabeth* when it left for New York last week-end.

He is visiting America and Canada on a six weeks' combined business and pleasure trip, and although he was reluctant to talk about his plans, I understand he will be visiting the Gaumont-Kalee organisation in Canada.

THE post-war installation programme for Simplex projectors in Eire is proceeding rapidly. My Dublin correspondent informs me that Century Mobile Stores have completed installations at the Savoy kinemas Athy, Edenderry, Portarlington and Kiltimagh; the Luxor, Clones; Coliseum, Limerick, and the Adelphi, Carlingford.

This company is also the Eire agent for Runbaken all-metal rectifiers which have recently been fitted into 18 Dublin and 45 provincial kinemas.

The Dublin houses were the Rialto; Sundrive; Broadway; Regent; Blackrock; Phoenix; Camden Sutton Grand; Fairview Grand; Drumcondra Grand; Dundrum; Inchicore; Majestic Chapelizod; Sandford, and the Stella, Rathmines.

MORE and more orders, I am told, are reaching the Chloride Electrical Storage Company for "Keepalite" automatic emergency lighting equipment.

No doubt this is a sign of the times. With the shortages of fuel, sudden cold spells and unexpected power cuts, it is more than ever necessary for kinemas to have an efficient stand-by system of emergency lighting available.

Recent installations completed by the company are those at the Regal, Abingdon-on-Thames; Amersham Theatre, Amersham; Central Pier, Morecambe; and the Concert Hall, Bournemouth.

W. G. ALTRIA.

LONDON TRADE SHOWS

Films to Be Trade Shown Between Thurs., May 8 and Wed., May 14

Thursday

Lost Honeymoon (*G.F.D.*)

G.B. Theatre. **2.30 p.m.**

Cast: Franchot Tone, Ann Richards, Tom Conway, Frances Rafferty, Clarence Kolb, Una O'Connor, Winston Severn. **Director:** Leigh Jason.

Franchot Tone as an ex-G.I. who is about to marry the daughter of his boss when his English wife, whom he married during a fit of amnesia while stationed in Britain, turns up with their twins.

Having forgotten all about this marriage, Tone adopts commando tactics in an attempt to extricate himself from an awkward situation.

Cheers for Miss Bishop (*Grand National*)

Hammer Theatre. **10.45 a.m.**

Cast: Martha Scott, William Gargan, Edmund Gwenn, Sterling Holloway, Sidney Blackmer. **Director:** Tay Garnett.

Reissue. It is a story set in the gay 'nineties, with a university town as background, and a plot that pivots on the romance of a school mistress with three men.

Swell Guy (*G.F.D.*)

G.B. Theatre. **10.30 a.m.**

Cast: Sonny Tufts, Ann Blyth, Ruth Warrick, William Gargan. **Director:** Frank Tuttle.

Mark Hellinger's second production for Universal-International, this film is based on a stage play by Gilbert Emery and casts Sonny Tufts as a flashy war correspondent who visits his home town ostensibly to write a book dealing with his experiences.

He seduces a local beauty, ruins local tradesmen by running a shady dice game, attempts to run off with money collected by his brother for war veterans, and persuades his sister-in-law to accompany him. Finally, he redeems himself by giving his life to save his nephew from the path of an oncoming train.

Monday

Jewels of Brandenburg (*20th Century-Fox*)

Century Theatre, Soho Square. **10.30 a.m. and 2.30 p.m.**

Cast: Richard Travis, Micheline Cheirel Leonard Strong, Carol Thurston. **Director:** Eugene Ford.

A story inspired by the theft of a collection of royal jewels in the occupied countries of Europe.

Lisbon, centre of world espionage and haven of international thieves, serves as the setting for this adventure. It is to Lisbon that Johnny Vickers, who, during the war served as a secret service agent for American intelligence, is sent to investigate the disappearance of one of the greatest and most historic collections of jewels in the world. Sol M. Wurtzel was the producer.

South of Monterey (*Pathe*)

G.B. Theatre. **2.30 p.m.**

Cast: Gilbert Roland, Martin Garralaga, Frank Yaconelli, Marjorie Riordan. **Director:** William Nigh.

Gilbert Roland repeats his characterisation of O. Henry's bandit-hero, the Cisco Kid, in the second of Monogram's new Cisco series.

The Kid comes to the rescue of a beautiful Mexican girl whose crooked brother is attempting to force her into marriage with his outlaw partner.

After varied adventures, the Kid exposes the crooks, and the girl is reunited with her real lover.

Strange Voyage (*Pathe*)

Studio One. **10.45 a.m.**

Cast: Eddie Albert, Forrest Taylor, Elena Verdugo, Ray Neal. **Director:** Irving Allen.

Adventure drama telling an unusual story of a search for treasure buried in the Mexican desert by a 16th-century monk.

Eddie Albert, leader of the expedition, charters a sailing boat for the trip down the lower Californian coast to Mexico and runs into more trouble than he had anticipated when members of the crew plot to double-cross him. The actionful climax of the story takes place in a terrific sandstorm.

Tuesday

How Green Was My Valley (*20th Century-Fox*)

Century Theatre, Soho Square. **10.30 a.m. and 2.30 p.m.**

Cast: Walter Pidgeon, Maureen O'Hara, Donald Crisp, Barry Fitzgerald, Sara Allgood, Anna Lee, Roddy McDowall, Patric Knowles. **Director:** John Ford.

Reissue of the film version of Richard Llewellyn's poignant story of the Welsh coalmines, as seen through the eyes of the youngest members of a Welsh mining family. It traces the threads of life of the Morgan family over a period of years.

Born to Speed (*Pathe*)

G.B. Theatre. **2.30 p.m.**

Cast: Johnny Sands, Terry Austin, Don Castle, Frank Orth, Geraldine Wall. **Director:** Edward L. Cahn.

Two young newcomers, Johnny Sands and Terry Austin, are co-starred in this story of midget car racing. Sands plays a young driver whose fear of his own cowardice almost leads to tragedy in a big sweepstakes race, which forms the spectacular climax of the film. Terry Austin plays his sweetheart, who helps him to regain his lost confidence.

Her Sister's Secret (*Pathe*)

Studio One. **10.45 a.m.**

Cast: Nancy Coleman, Margaret Lindsay, Philip Reed, Felix Bressart, Regis Toomey, Henry Stephenson, Fritz Feld, Winston Severn, George Meeker. **Director:** Edgar G. Ulmer.

Frank McHugh, Jascha Heifetz, Fritz Reiner, in a scene from the Morros-LeBaron production CARNEGIE HALL, next on United Artists Trade show schedule.

A human story of a girl who sacrifices everything for the man she loves. Nancy Coleman is cast as a New Orleans girl who has a love affair with a serviceman on leave during the Mardi Gras celebrations.

When the soldier is sent overseas before they can marry and the girl finds she is to become a mother, she agrees to sacrifice her baby to her married sister, who adopts the child as her own.

Windjammer (*Grand National*)

Hammer Theatre. **10.45 a.m.**

Cast: Constance Worth, William Hall, Gavin Gordon. **Director:** Ewing Scott.

Reissue. George O'Brien appears in this action drama as a process-server who takes a summons to a yacht, finds himself accidentally shanghaied and involved in a gale and a ship's fire at sea.

Wednesday

Shadow of Blackmail (*Pathe*)

Studio One. **10.45 a.m.**

Cast: Kay Francis, Paul Cavanaugh, Robert Shayne, Veda Ann Borg. **Director:** Phil Karlson.

Kay Francis plays a film star in this melodrama of a woman who buys a partnership in a real estate office which, unknown to her, is running a matrimonial bureau on the side.

The bureau is used as a blackmailing racket, and one of its victims is murdered. A newspaperman, assigned to the case, tracks down the killer, exposes the matrimonial bureau, and falls in love with the film star. Robert Shayne is the reporter hero.

Dangerous Money (*Pathe*)

G.B. Theatre. **2.30 p.m.**

Cast: Sidney Toler, Gloria Warren, Victor Sen Young, Rick Vallin, Willie Best. **Director:** Terry Morse.

Charlie Chan solves a mysterious murder on the high seas in this new thriller. The smuggling of stolen currency and art treasures and attempts on Chan's life keep the story moving at a fast pace until the Oriental detective reveals the identity of the killer in a surprise climax. Victor Sen Young, as Chan's "number two" son, and Willie Best, as his frightened chauffeur, provide the comedy relief.

Daniel Boone (*Grand National*)

Hammer Theatre. **10.45 a.m.**

Cast: George O'Brien, Heather Angel, John Carradine, Ralph Forbes, Clarence Muse. **Director:** David Howard.

Reissue. Action drama, in which the star appears as an American hero of the pioneer days.

Sharyn Moffett, RKO-Radio's child star, in a scene from BANJO, a juvenile comedy drama, reviewed in this issue

North Wales C.E.A. Sees "Temptation Harbour"

Members of the C.E.A. North-Western branch were guests of Pathé at a luncheon following the Trade show of "Temptation Harbour, at the Plaza, Flint.

The lunch was held at the Customs House Hotel, Connahs Quay. Among the guests were G. Dudley West, secretary of the North Western branch of the C.E.A.; W. J. Speakman, chairman; R. H. Godfrey, vice-chairman; F. Kenyon, Colwyn Bay, North Wales, chairman; Ellis Parry, of the Palace, Rhos, North Wales, vice-chairman; W. Fishwick, Holyhead, North Wales, secretary; M. Saronie, of Bangor and Prestatyn; Mr. and Mrs. Williams, of Deeside Enterprises, and Mr. and Mrs. Davies, director of Deeside Enterprises.

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SITUATIONS VACANT	.. 4d. per word.
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Caps, 1d. per word extra. Box Nos. 6d. extra.

All Classified Advertisements must be pre paid (except approved accounts) and received by Thursday for inclusion in the next week's issue.

SITUATIONS VACANT

WANTED.—FULLY EXPERIENCED MANAGER FOR KINEMA (1,200 SEATS), SEASIDE TOWN, N.E. COAST. —WRITE, STATING AGE AND ALL PARTICULARS TO S., BOX 166, KINEMATOGRAPH WEEKLY.

MANAGER required for Eastern Counties kinema; permanent position for right man; must be live-wire showman, conversant all branches; highest refs. essential; write in confidence full details, experience, salary required.—V., Box 169, Kinematograph Weekly.

WANTED.—Manager for Scala Cinema, Bath; must be keen, energetic and used to exploitation.—Write, stating age, experience, and enclose references to F. A. Beckett, Barclay Bank Chambers, High Street, Pewsey, Wilts.

WANTED, Manager for kinema, Stockport area. Bright prospects, with growing company.—State age and experience to Y., Box 172, Kinematograph Weekly.

EXPERIENCED Second Operator required immediately.—Write, Manager, Savoy Cinema, Basingstoke, Hants.

SECOND OPERATOR FOR SAVOY CINEMA, MOLD, FLINTSHIRE; GOOD WAGES AND WORKING CONDITIONS; GOOD JOB; NO SUNDAY WORK.—SCHOFIELD CINEMA, MOLD.

PROGRESSIVE and successful advertising agency requires creative Artist and Designer of exceptional ability with experience of the Film Industry. Must be capable of finished and realistic figure work. Very important position, handsome remuneration and a grand future to the right man. Applicants should send full details of their career, together with references and specimens of work they have done for the film Industry. All inquiries will be considered in the strictest confidence and will be opened only by the Chief Executive Officer of the Agency.—K., Box 158, "Kinematograph Weekly.

WANTED, Second Operator; comfortable position; good wages; accommodation arranged if required.—Ideal, Eastcote, Middlesex.

ADVERTISING Space Salesmen required for good theatrical advertising media, curtains, programmes, slides, etc.; must have proved selling record on commission basis; permanent position for first-class men.—Write, giving full particulars, in strict confidence to X., Box 171, Kinematograph Weekly.

REPRESENTATIVE required by film laboratory; thorough knowledge of the Industry required; write full particulars. —N., Box 161, Kinematograph Weekly.

SITUATIONS WANTED

CINEMA MANAGER requires position; full knowledge of the business; willing to invest up to £1,000 with sound concern.—Broome, 270, Wellington Street, Grimsby, Lincs.

MANAGER, age 34, desires position; 17 years' experience; knowledge of operating; disengaged.—G., Box 156, Kinematograph Weekly.

MANAGER.—25 years' experience kinema and theatre; single; desires change; keen worker; electrical and projection knowledge; excellent references —Q., Box 164, Kinematograph Weekly.

MANAGER.—20 years' experience, London and provinces; first-class refs.; good personality; capable sole control and bookings if required; café experience; M.O.F. returns.—J. Wright, 6, George Street, Wellington, Som.

YOUNG Man, age 21, seeks position of trainee manager; good references.—P., Box 163, Kinematograph Weekly.

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MANAGER.—Eighteen years' experience; just concluded seven years with A.B.C.; offers.—Hague, 9, Alexandra Place, Newcastle-on-Tyne

ATTENTION, please, gentlemen! This may be what you are wanting! Well-known organist, at present engaged with major circuit, desires position with private owner or small independent company, as manager or manager/organist; considerable experience as manager; good showman; highest credentials; permanent position required; married, age 35; associated with Industry for 17 years. —O., Box 162, Kinematograph Weekly.

WANTED. — Position as Manager/Operator; age 49; long experience; five years ENSA.—Wade, 104, Stanley Road, Wakefield.

PERSONNEL Management. — Fully trained Personnel Manager seeks appointment with studio or circuit; extensive experience in all branches—engagement, training, re-settlement, welfare, employee services, canteen, etc.; member of I.P.M. and I.W.S.; prepared to organise where personnel dept. not already established; further details on request.—T., Box 167, Kinematograph Weekly.

OPERATOR/Electrician.—16 years' experience all types; wiring; certificates Western Electric; go anywhere; £5 10s. minimum.—A. Cairns, 28, Galloway Street, Dumfries.

REFINED Young Lady (22), educated, requires post as Secretary or similar position, pref. with a film company.—R., Box 165, Kinematograph Weekly.

FOR SALE & WANTED

NYLON Silk Parachute Material, no coupons; long panels cut from new paras.; white only; ideal for studio wardrobes, curtains, etc.; price 25s. parcel, postage 8d.—Celic and Co. (Dept. 746), Chestnut Avenue, Bedford.

TWENTY Kalee 8 projectors, reconditioned and converted to rear-drum shutter, complete with top and bottom spool-boxes if required; six Kalee 7 as above; four Kalee 6 as above; can be supplied fitted with new Imperial S2 or DS3 type soundheads, amplifiers, speakers, etc.—Imperial Sound System, St. Barnabas Road, Leicester.

ROSS "C" Projector, complete with arc lamp, resistance, F.1 sound, amplifier, convertor, 230 D.C., 230 A.C. monitor speaker, two auditorium speakers, rewinder spare spools and carbons. This equipment is in first-class condition and can be inspected at Bracebridge Heath Hospital, nr. Lincoln.

1 VICTOR 40B model 16-mm. Projector and Stand, complete with speaker, power pack, all leads and spools, for sale. —Offers to 9, North Road, Bristol, 6.

FOR Sale.—Complete 16-mm., Road Show, ready for immediate use; comprising two practically new 1946 G.B. L.516 projectors, speakers, spare lenses, projector lamps, three large-size portable screens (two beaded), together with 8-h.p. Ford van; £950 cash.—H. Simpson, Jun., Lake District Kine Tours, Palladium Cinema, Ulverston, Lancs.

FOR Sale.—King George III original favourite travelling coach; perfect sound order; silk interior and leather in grand condition; will allow 30 gns. for lamps and silk fringe on coachman's dicky; price 200 gns.—Apply, J. R. Pace, St. John's House, Burgess Hill.

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WANTED.—Electric Record Player or nonsync unit.—Offers to Hampton Cinema, Hythe, Southampton.

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SIXTY Seat Standards for Sale.—Plaza, Bishops Castle.

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FOR Sale.—Two projectors, one Kalee "8" and one Kalee "7," both complete with stand; the "8" is in fair running condition, the "7" needs part reconditioning.—U., Box 168, Kinematograph Weekly.

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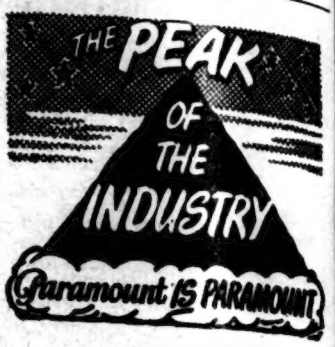
Continued from page 56

Date.	Time.	Place.	Title of Films.	Shown By.	Stars.	Cert.
		NEWCASTLE.				
Tues., May 13	10.30 a.m. & 3 p.m. ...	Own	The Homestretch	20th Century-Fox ...	Cornel Wilde	A
" " 13	10.30 a.m.	Pavilion	Rookies Come Home	G.F.D.	Abbott and Costello ...	U
" " 13	10.45 a.m.	Essoldo	Bank Holiday Luck; Bull Dog Breed.	A.B.F.D.	Fred Wynne	U
Wed., " 14	10.30 a.m.	Grainger	I Met a Murderer	Exclusive	James Mason ...	A
" " 14	10.45 a.m.	Essoldo	For the Love of a Queen (Reissue)	A.B.F.D.	Clive Brook	A
" " 14	10.30 a.m. & 3 p.m. ...	Own	How Green Was My Valley (Reissue)	20th Century-Fox	Walter Pidgeon ...	A
" " 14	10.30 a.m.	Haymarket ...	The Other Love	M-G-M.	Barbara Stanwyck ...	A
Fri., " 16	10.30 a.m.	Stoll	The Red House	United Artists ...	Edward G. Robinson	A
" " 16	10.30 a.m.	Pavilion ...	Take My Life	G.F.D.	Greta Gynt	A
" " 16	10.45 a.m.	Essoldo	Oh Mr. Porter (Reissue) ...	International ...	Will Hay	U
		NOTTINGHAM.				
Tues., May 13	10.30 a.m.	Carlton	Banjo	RKO-Radio ...	Sharyn Moffett ...	U
Wed., " 13	10.45 a.m.	Elite	Rookies Come Home	G.F.D.	Abbott and Costello ...	U
Thurs., " 14	10.45 a.m.	Scala	The Duke of West Point (Reissue)	A.B.F.D.	Louis Hayward ...	U
Fri., " 15	10 45 a.m.	Scala	The Amazing Quest of Ernest Bliss (Reissue)	A.B.F.D.	Cary Grant	U
" " 16	10.45 a.m.	Elite	Take My Life	G.F.D.	Greta Gynt	A
" " 16	10.30 a.m.	Scala	A Day at the Races (Reissue) ...	M-G-M	Marx Brothers ...	U
		SHEFFIELD.				
Tues., May 13	10.30 a.m.	Cinema House ...	The Red House	United Artists ...	Edward G. Robinson	A
" " 13	10.45 a.m.	Gaumont ...	Rookies Come Home	G.F.D.	Abbott and Costello ...	U
" " 13	10.30 a.m.	Hippodrome ...	A Day at the Races (Reissue) ...	M-G-M	Marx Brothers ...	U
" " 13	10.45 a.m.	Union St. P.P. ...	Bank Holiday Luck; Bull Dog Breed	A.B.F.D.	Fred Wynne	U
Wed., " 14	10.40 a.m.	Union St. P.P. ...	Strange Voyage	Pathe	Eddie Albert	U
" " 14	10.30 a.m.	Gaumont... ...	Banjo	RKO-Radio ...	Sharyn Moffett ...	U
" " 14	10.45 a.m.	Cinema House ...	The Amazing Quest of Ernest Bliss (Reissue)	A.B.F.D.	Cary Grant	U
Thur., " 15						
Fri., " 16	10.45 a.m.	Union St. P.P. ...	For the Love of a Queen (Reissue)	A.B.F.D.	Clive Brook	A
" " 16	10.30 a.m.	Cinema House ...	The Homestretch	20th Century-Fox	Cornel Wilde	A
" " 16	10.45 a.m.	Gaumont... ...	Take My Life	G.F.D.	Greta Gynt	A

LONDON AND PROVINCIAL TRADE SCREENINGS



DATE.	TIME.	PLACE.	TITLE OF FILMS.	SHOWN BY.	STARS.	CERT.
		LONDON.				
Thur., May 8	2.30 p.m.	G.B. Large	Lost Honeymoon	G.F.D.	Franchot Tone	U
,, ,, 8	10.45 a.m.	Hammer	Cheers for Miss Bishop (Reissue)	Grand National	Martha Scott	U
,, ,, 8	10.30 a.m.	G.B. Large	Swell Guy	G.F.D.	Sonny Tufts	A
,, ,, 8	2.30 p.m.	Hammer	Life is Nothing Without Music	Exclusive	Jessie Matthews	U
Mon., ,, 12	10.30 a m & 2.30 p.m.	Century	Jewels of Brandenburg ; Short	20th Century-Fox	Richard Travis	A
,, ,, 12	2.30 p.m	G.B. Theatre	South of Monterey	Pathe	Gilbert Roland	U
,, ,, 12	10.45 a.m	Studio One	Strange Voyage	Pathe	Eddie Albert	A
Tues., ,, 13	10.30 a.m & 2.30 p.m.	Century	How Green Was My Valley (Reissue) Short	20th Century-Fox	Walter Pidgeon	U
,, ,, 13	10.45 a.m.	Hammer	Windjammer (Reissue)	Grand National	George O'Brien	U
,, ,, 13	2.30 p.m.	G.B. Theatre	Born to Speed	Pathe	Johnny Sands	A
,, ,, 13	10.45 a.m.	Studio One	Her Sister's Secret	Pathe	Nancy Coleman	U
Wed., ,, 14	10.45 a.m.	Studio One	Shadow of Blackmail	Pathe	Kay Francis	A
,, ,, 14	10.30 a.m.	Tatler	Egg and I	G.F.D.	Claudette Colbert	A
,, ,, 14	10.45 a.m.	Hammer	Daniel Boone (Reissue)	Grand National	George O'Brien	U
,, ,, 14	2.30 p.m.	G.B. Theatre	Dangerous Money	Pathe	Sidney Toler	A
		BIRMINGHAM.				
Tues., May 13	10.30 a.m.	Futurist	Rookies Come Home	G.F.D.	Abbott & Costello	U
,, ,, 13	10.30 a.m.	Scala	A Day at the Races (Reissue)	M-G-M	Marx Brothers	U
Wed., ,, 14	10.30 a.m.	Scala	The Homestretch	20th Century-Fox	Cornel Wilde	A
,, ,, 14	10.30 a.m.	Forum	The Earl of Chicago (Reissue)	M-G-M	Robert Montgomery	A
Fri., ,, 16	10.30 a.m.	Futurist	The Red House	United Artists	Edward G. Robinson	A
,, ,, 16	10.30 a.m.	Scala	Take My Life	G.F.D.	Greta Gynt	A
,, ,, 16	10.30 a.m.	Tatler	Caught in the Draft (Reissue)	Paramount	Bob Hope	U
		BRISTOL.				
Tues., May 13	10.30 a.m.	News Theatre	Rookies Come Home	G.F.D.	Abbott & Costello	U
Fri., ,, 16	10.30 a.m.	News Theatre	Take My Life	G.F.D.	Greta Gynt	A
		CARDIFF.				
Tues., May 13	11 a.m.	Park Hall	The Red House	United Artists	Edward G. Robinson	A
,, ,, 13	10.45 a.m.	Empire	Rookies Come Home	G.F.D.	Abbott & Costello	U
,, ,, 13	10.30 a.m.	Olympia	Bank Holiday Luck ; Bull Dog Breed	A.B.F.D.	Fred Wynne	U
,, ,, 13	10.45 a.m.	Capitol	How Green Was My Valley (Reissue)	20th Century-Fox	Walter Pidgeon	A
Wed., ,, 14	10.30 a.m.	Olympia	For the Love of a Queen (Reissue)	A.B.F.D.	Clive Brook	A
Thur., ,, 15	10.45 a.m.	Odeon	Caught in the Draft (Reissue)	Paramount	Bob Hope	U
Fri., ,, 16	10.45 a.m.	Odeon	The Homestretch	20th Century-Fox	Cornel Wilde	A
,, ,, 16	11 a.m.	Park Hall	I Met a Murderer	Exclusive	James Mason	A
,, ,, 16	10.45 a.m.	Empire	Take My Life	G.F.D.	Greta Gynt	A
,, ,, 16	10.45 a.m.	Olympia	The Other Love	M.G.M.	Barbara Stanwyck	A
		GLASGOW.				
Tues., May 13	10.45 a.m.	Green's Playhouse	I Met a Murderer	Exclusive	James Mason	A
,, ,, 13	10.30 a.m.	La Scala	Banjo	RKO-Radio	Sharyn Moffett	U
,, ,, 13	10.45 a.m.	Picture House	Rookies Come Home	G.F.D.	Abbott & Costello	U
Wed., ,, 14	11 a.m.	La Scala	Knights of Freedom	Empire	——	U
,, ,, 14	10.30 a.m.	Regal	The Amazing Quest of Ernest Bliss	A.B.F.D	Cary Grant	U
Fri., ,, 16	10.45 a.m.	New Savoy	Take My Life	G.F.D.	Greta Gynt	A
,, ,, 16	10.45 a.m.	Cosmo	Caught in the Draft (Reissue)	Paramount	Bob Hope	U
,, ,, 16	11 a.m.	Own	How Green Was My Valley (Reissue)	20th Century-Fox	Walter Pidgeon	A
,, ,, 16	10.45 a.m.	La Scala	The Other Love	M-G-M.	Barbara Stanwyck	A
		LEEDS.				
Tues., May 13	10.45 a.m.	Scala	Rookies Come Home	G.F.D.	Abbott & Costello	U
,, ,, 13	10.30 a.m.	Tatler	The Amazing Quest of Ernest Bliss (Reissue)	A.B.F.D.	Cary Grant	U
Wed., ,, 14	10.45 a.m.	Tower	Bank Holiday Luck ; Bull Dog Breed	A.B.F.D.	Fred Wynne	U
,, ,, 14	10.30 a.m.	Scala	How Green Was My Valley (Reissue)	20th Century-Fox	Walter Pidgeon	A
Thurs., ,, 15	10.30 a.m.	Tower	The Homestretch	20th Century-Fox	Cornel Wilde	A
,, ,, 15	10.30 a.m.	Tatler	Hold That Woman (Reissue)	Renown	James Dunn	A
,, ,, 15	10.30 a.m.	Ritz	The Other Love	M-G-M.	Barbara Stanwyck	A
Fri., ,, 16	10.45 a.m.	Tower	The Red House	United Artists	Edward G. Robinson	A
,, ,, 16	10.45 a.m.	Scala	Take My Life	G.F.D.	Greta Gynt	A
,, ,, 16	10.30 a.m.	Tatler	Secret Evidence and Marked Men (Reissues)	Renown	Marjorie Reynolds	A
		LIVERPOOL.				
Tues., May 13	10.30 a.m.	Trocadero	Rookies Come Home	G.F.D.	Abbott & Costello	U
Wed., ,, 14	11 a.m.	Scala	I Met a Murderer	Exclusive	James Mason	A
Thurs., ,, 15	10.45 a.m.	Scala	Oh Mr. Porter (Reissue)	International	Will Hay	U
Fri., ,, 16	10.30 a.m.	Trocadero	Take My Life	G.F.D.	Greta Gynt	A
,, ,, 16	11 a.m.	Own	How Green Was My Valley (Reissue)	20th Century-Fox	Walter Pidgeon	A
,, ,, 16	10.30 a.m.	Forum	The Other Love	M-G-M.	Barbara Stanwyck	A
		MANCHESTER.				
Tues., May 13	10.45 a.m.	Deansgate	Rookies Come Home	G.F.D.	Abbott & Costello	U
,, ,, 13	10.45 a.m.	Market St. P.H.	Oh Mr. Porter (Reissue)	International	Will Hay	U
,, ,, 13	10.45 a.m.	Gaiety	Keep Fit (Reissue)	A.B.F.D.	George Formby	U
Wed., ,, 14	10.30 a.m.	Deansgate	I Met a Murderer	Exclusive	James Mason	A
,, ,, 14	10.45 a.m.	Market St. P.H.	Last Adventurers & Down in the Forest	Ben C. Gibbs	Niall McGinnis	U
,, ,, 14	10.45 a.m.	Gaiety	The Duke of West Point (Reissue)	A.B.F.D.	Louis Hayward	A
,, ,, 14	10.45 a.m.	Oxford Theatre	The Other Love	M-G-M.	Barbara Stanwyck	A
Thurs., ,, 15	10.45 a.m.	Oxford Street	Caught in the Draft (Reissue)	Paramount	Bob Hope	U
Fri., ,, 16	10.45 a.m.	Oxford Street	Jewels of Brandenburg	20th Century-Fox	Richard Travis	A
,, ,, 16	10.45 a.m.	Deansgate	Take My Life	G.F.D.	Greta Gynt	A
,, ,, 16	10.45 a.m.	Gaiety	The Amazing Quest of Ernest Bliss	A.B.F.D.	Cary Grant	U

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